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SPELLS, CEREMONIES & MAGIC

Migene González-Wippler

MAGIC IN THE NEW AGE

"Drawing on ancient folklore, Medieval black magic and modern witchcraft, the author argues that magic, as one expression of the religious instinct, enables its practitioner to realize his own divinity. Not all occultists, and few others, would agree, but the reader does not have to be a believer to enjoy this well-illustrated collection of rites and spells."

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Los Angeles Times

"...a book which no real magician should be without! Its contents are exactly what the title specifies. In addition to a definition, history, and thorough grounding in all the aspects of magic, it goes on to give practical spells and rites to meet every conceivable situation. The book also contains an extensive bibliography (though there is really no need to seek further) and an extremely useful and detailed index."

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"If you have been confused about what black and white magic is, this well documented book will carefully guide you from the primitive beginning to present day ceremonies. I particularly found fascinating Part One—Theory, where the fundamentals of magic are discussed and the common elements of all magical rituals and beliefs are tied to our oneness with each other and the cosmos. It seems that many of the rituals are intended to alter the state of consciousness of the magician and thereby allow him to tap huge reserves of psychic or cosmic energy to carry out his will.

"Magic predates all known present religions, and it appears that many rituals, prayers, and religious ceremonies incorporate some form of ancient magic in their liturgy. The three parts of the book: Theory, Practice, and Magical Spells illustrate that magic in some form is used by everyone every day without our really being aware of it, because it is in harmony with nature, and we all share that heritage. Recommended."

—Richard C. LaVigne
SSC Book News

About the Author

Migene González-Wippler was born in Puerto Rico and has degrees in psychology and anthropology from the University of Puerto Rico and from Columbia University. She has worked as a science editor for the Interscience Division of John Wiley, the American Institute of Physics and the American Museum of Natural History in New York, and as an English editor for the United Nations in Vienna, where she lived for many years. She is the noted author of many books on religion and mysticism, including the widely acclaimed *Santería: African Magic in Latin America*, *The Santería Experience*, and *A Kabbalah for the Modern World*.

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The Complete Book of Spells, Ceremonies and Magic

by Migene González-Wippler

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Acknowledgements

Because a book of this nature is based largely on the writings and interpretations of other authors, as well as on the creative genius and spiritual awareness of the ancient magicians, I must express my debt of gratitude to all those who have trodden the path of magic before me, leaving their golden footprints on the sand for the human race to follow. Their wisdom taught me that what we know as magic is a natural state of mind, a concept largely substantiated by modern psychology. Accordingly, this book, presented on the premises of the ancients, purports to show that magic is simply the ability to cause changes in the material world through the power of the will, an ability present in every one of us.

I also wish to thank all the people who have helped me during the research for this book, especially that long-suffering and staunch friend of the writer—the public librarian. My deep-felt thanks also to my dear friend and mentor Arthur Ceppos, who suggested I should write the book and without whose constant prodding I would not have undertaken this project. Lastly, I would like to thank my family, especially my younger son Joey, who helped me very much in the preparation of the manuscript.

Man is superior to the stars if he lives in the power of superior wisdom. Such á person, being master over heaven and earth, by means of his will, is a magus, and magic is not sorcery but supreme wisdom.

—Paracelsus

Author's Note

In this book the terms *magic* and *magician* are used to refer to the practice and the practitioner, respectively, of what is commonly known as occultism.

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Preface to the New Edition

In 1976, Crown asked me to write for them a book about magic. It was an ambitious project as Crown's intention was to publish a general survey of magic, its history and practices throughout the world from mankind's earliest beginnings. I agreed to write the book which was eventually published in 1978. Its title was *The Complete Book of Spells, Ceremonies and Magic*. I did not like the title as it mislead the public into thinking they were buying some kind of a grimoire which the book was definitely not. Unfortunately, publishers usually have the last word on such things as titles, book designs and other similar matters, and the title stayed. The book was simultaneously published in England by Barrie and Jenkins and received wide acclaim on both sides of the Atlantic, but I always felt that it was published at the wrong time. The euphoria of the sixties, with its emphasis on the occult and all things magical had faded. As the flower children blossomed into maturity, they promptly abandoned their early interest in the supra-normal and became immersed in the harsh realities of a demanding material world. Although the book weathered this transition period well, its message was largely lost amidst the clamor of a society mostly concerned with materialistic endeavors.

The early eighties saw a resurgence of interest in spiritual awareness and the beliefs and practices of earth religions. The New Age was among us, and its message was far more reaching and more powerful than the half-hearted "dabblings" of the sixties.

The interest in the occult and in magical practices has continued to grow, but happily it is now accompanied by a genuine desire for knowledge and understanding of nature and natural things. Working with crystals, herbs, astrology, astral projection, channeling, Tarot, the I Ching, the chakras, mantras, meditation and other systems is now directed toward mental and spiritual development rather than toward a shallow search for material aspirations. A new edition of *The Complete Book of Spells, Ceremonies and Magic* should blend well with this new surge of awareness.

My intention in writing this book—and all of my books—has

been to show the importance of the practice of magic in the development of the human psyche. I don't believe in the *supernatural*. I believe in nature and all things natural. Everything that happens in this world *always* happens through natural channels and in accordance with immutable cosmic laws. All things—both real and surreal—are part of the cosmos, where everything has a place and a reason for being.

This book is a record of some of the magical practices that have formed a part of mankind's most basic beliefs since we came into being. It is a slice of our history, our magical history. Some of the practices related here will find echoes in your soul, others will not. It all depends on your spiritual roots. But they are all important and they all have a reason for being because in some measure they all enrich our collective soul.

I enjoyed researching and writing this book. I kept touching the tendrils of my soul while I worked on it. I found this an immensely enriching and rewarding experience. I hope you enjoy reading the book as much as I enjoyed writing it. God bless.

M.G.W.
New York
March, 1988

Introduction

MAN HAS BEEN FASCINATED BY THE RIDDLE OF LIFE AND DEATH AND BY THE mysteries of nature since the very beginning of his existence on this planet, or at least since the first glimmer of consciousness illuminated his mind.

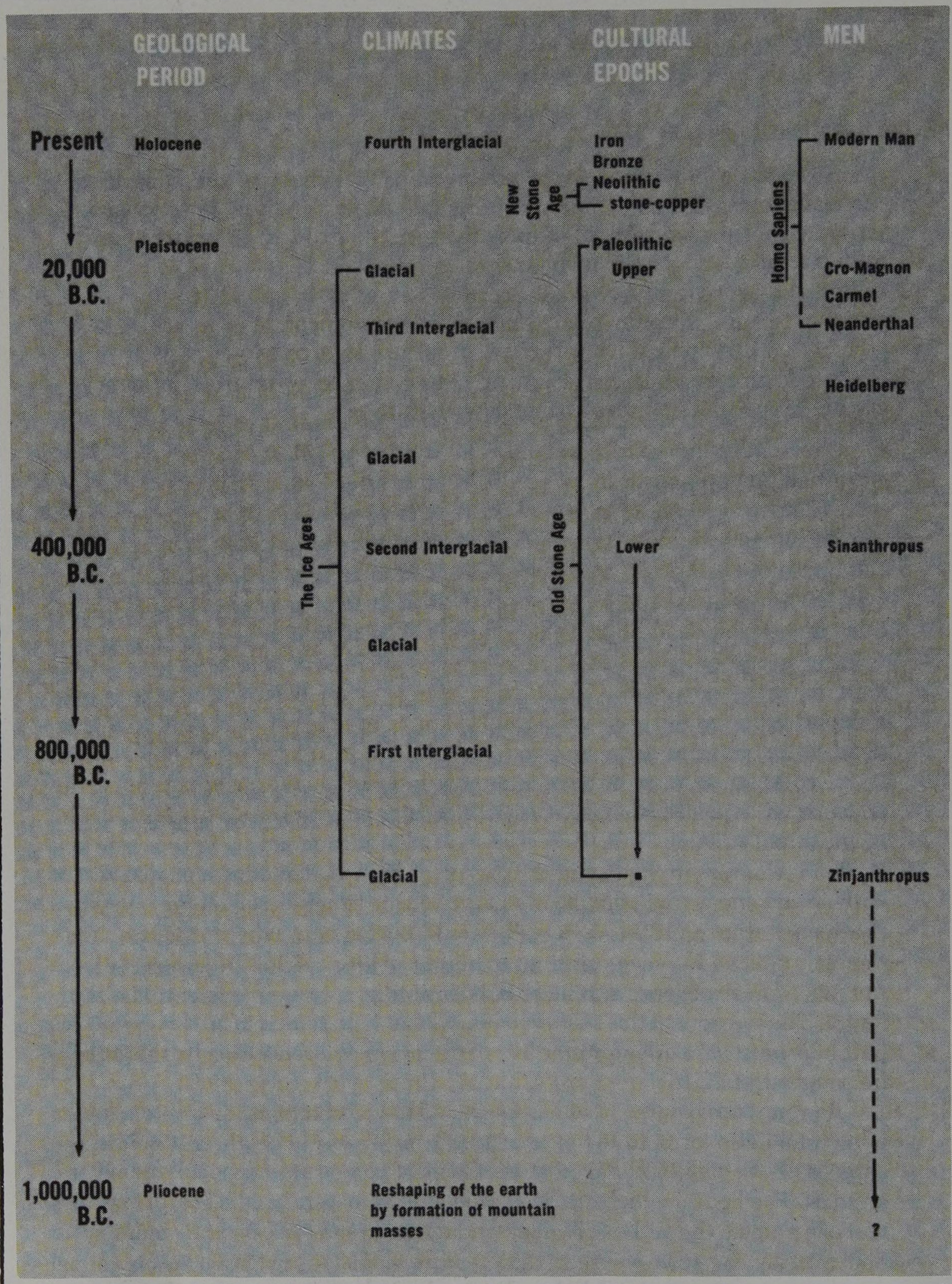
The earliest traces of man's concern with an afterlife are those found among Neanderthal burial sites at La Ferrasie in southern France, which are believed to be at least fifty thousand years old. The skull of an infant was discovered in a primitive grave under a stone slab, the underside of which had been engraved with characters suggesting magical or religious purposes. Other archaeological findings in Europe show that Neanderthal people gave careful consideration to the burial of their dead, who were often surrounded with flint tools of various types. This would seem to indicate that Neanderthal man believed that objects buried with the dead helped them during their afterlife.

As his intelligence and self-awareness increased, man's interest in the supernatural deepened. Cro-Magnon people, who lived during the Upper Paleolithic period thirty-five thousand to ten thousand years ago, decorated their dead with shells and red ocher, and buried them with a variety of implements.

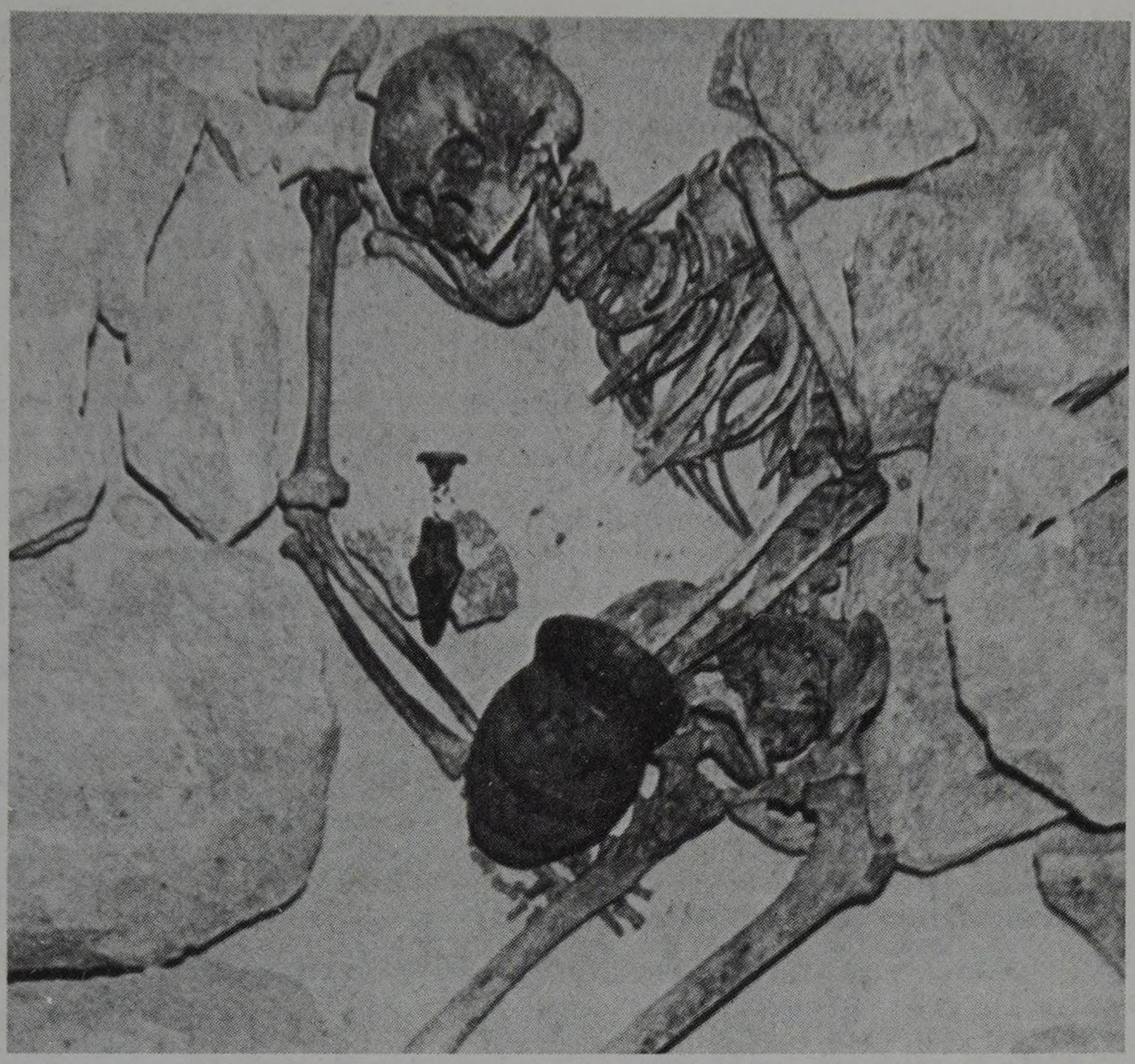
Cro-Magnon man did not limit his interest in the supernatural to his concern with an afterlife, and most of his daily activities were permeated with magical and religious practices. The cave paintings found in Europe, such as those in Altamira in Spain and at Lascaux in France, depicting animals pierced with spears and arrows, are clearly part of magic rituals based on the belief that the scenes drawn on the cave walls would become a reality during the hunt. Scholars believe the cave paintings to be part of magical rites because they were not placed near the cave entrances but deep within, where they cannot be easily found. The purpose of this secretiveness cannot be assumed to be shyness on the part of primitive man but rather fear of discovery and retaliation by the animals he sought to kill.

Perhaps the painting that has awakened the most interest in anthropologists is the one discovered in the cave of Les Trois Frères in southern France. The subject of the painting is a creature that is a composite of a man and several animals. The figure, which has been called the Sorcerer, has the beard, legs, and feet of a human, the antlers of a deer, and the head and torso of other animals. No one can say for sure whether the creature depicts a magician in an animal costume or a supernatural being, but anthropologists agree that the painting portrays a magical entity.

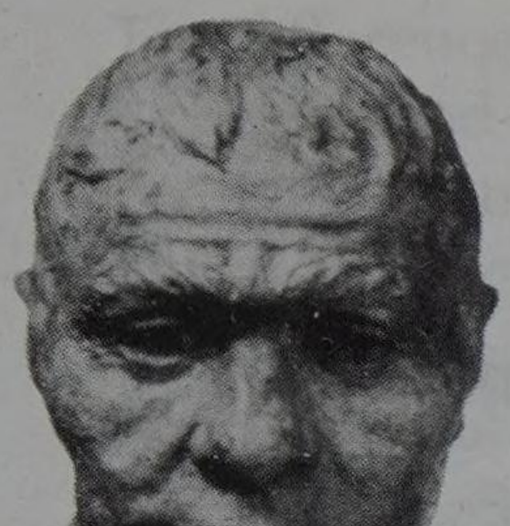
During Paleolithic times man's overwhelming concern must have been the



Geological and cultural periods.



Prehistoric man buried his dead with food and implements for use in the afterlife. Reconstruction of a prehistoric burial at Shrewton, Wiltshire, England.



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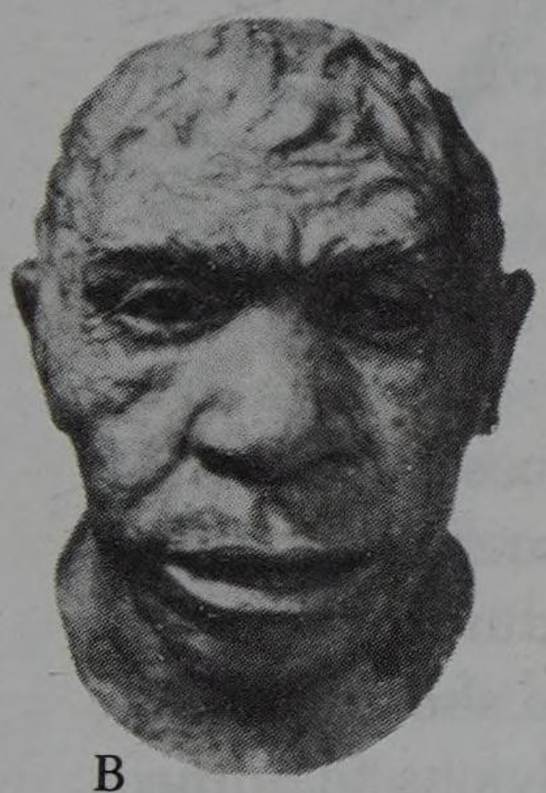

B

The earliest of Homo sapiens, who lived in Paleolithic times (the Old Stone Age). Reconstructions of what Cro-Magnon man (A) and Neanderthal man (B) must have looked like.

This Paleolithic painting of a bison was found in the Altamira cave in northern Spain. Like the cave paintings in Lascaux, France, and other sites, such animals probably had magical significance for prehistoric man. The paints used by Paleolithic artists were mineral substances such as manganese and red and yellow ocher. The palette used was probably a large flat bone, with reeds and bristles as brushes.

The famous painting The Sorcerer, discovered on a cave wall in southern France.

search for food. Ritual magic was probably used to ensure success during the hunt. Paleolithic man believed that by drawing slain animals, such as bison and deer, on cave walls, he would be able to overcome the animals during the actual hunt. As several of the animals depicted in the paintings were shown without wounds and were instead represented as pregnant, it was obvious to anthropologists that fertility was also a target in the magical rites of primitive man. It was therefore suggested that many of the cave paintings were intended to increase the numbers of the hunted animals as well as the human population. Although this interpretation has been criticized by some scholars it is the generally accepted explanation for this type of cave art.

The use of caves in magic rituals goes as far back as the Mousterian period, about 40,000 B.C. In the Guattari cave on Monte Circeo in Italy, a human skull was discovered surrounded by a ring of stones in what was apparently part of a magic rite.

There are other instances of the use of caves for ritual magic in later periods. It is believed that caves were probably considered entrances to the netherworld. Ancient Crete, for example, had many cave sanctuaries that were used in the worship of a mother goddess. In India, China, and Egypt there are magnificent temples devoted to the worship of ancient gods. In Rome the Lupercal cave was believed to have sheltered Remus and Romulus. The Persian god Mithras was worshiped in caves and Zeus was believed to have been born in a cave in Crete, as was Jesus Christ in Bethlehem. Christ is also believed to have been buried in a cave. Interestingly, caves were favorite burial sites in primitive societies.

From this we can see that magic and religion were very much a way of life for primitive man and that belief in the supernatural dates as far back in human history as man's consciousness.

Both magic and religion have been described as attempts to deal with the supernatural. To begin with, both are concerned with ritual and the priesthood. The differences between the two are far less than one might expect. Religion has been defined as any specific system of belief, worship, and conduct, often involving a code of ethics and a philosophy. Judaism, Christianity, and Buddhism, among others, fall within this definition.

Many theories have been propounded on the origin of religion, but for lack of actual proof these will always remain speculations. Nevertheless, speculations or not, they are all we have to explain the possible beginnings of religion, and we should take them into consideration. After all, one of them may well hold the answer to that puzzling question.

Probably the best known theory on the origin of religion is the one presented by Sir Edward B. Tylor (1832–1917) in his famous work *Primitive Culture*, in 1871. Tylor proposed that belief in spiritual beings was partially common to all religions and therefore must date from ancient times. He called the belief in spirits *animism* and described it as the result of man's constant search for explanations to the human states of being awake, asleep, dead or alive. In order to explain these conditions man conceived the idea of a soul, which left the body temporarily during sleep and permanently after death. The concept of a soul in man led to the concept of a soul in other living creatures and even in nonliving things. From this point to the concept of superior souls or spirits was but a step. This marked the birth of the gods. At first there were many, resulting in the complicated religious systems of polytheism, or the worship of more than one god. But since it was natural that one god would eventually be considered more powerful than the rest, polytheism led the way to monotheism, or the belief in one single god.

Tylor's theory has remained the most accepted one on the origin of religion, but there are several others that have attracted the attention of anthropologists. For example, Friedrich Max Müller (1823–1900), a nineteenth-century German philologist, advanced the view that primitive man had personified natural phenomena such as fire, wind, water, earth, and so on, and invested them with supernatural powers. This was the basis of the first religions. Müller's theory is supported by the evidence of religious movements such as those of the Greeks and Romans, which were characterized by the worship of natural forces, deified as supreme beings.

But perhaps the most interesting of all the known theories on the origin of religion was that presented by Sir James G. Frazer at the beginning of the twentieth century. This Scottish anthropologist and classicist wrote perhaps the most famous and complete study of magic and religion, a masterpiece entitled *The Golden Bough*. In this book Frazer theorized that before what is known as religion existed, magic had long been practiced by man. In other words, magic

predates religion. According to Frazer, magic was an attempt by man to control his environment. Religion came into being when man realized that magic does not always work and that his control of the universe is limited. Many modern scholars consider this theory very attractive and favor it over others.

We said earlier that both magic and religion have been described as attempts to deal with the supernatural and that the differences between the two are not many. One of these differences (perhaps the most vital one) is that in magic man tries to manipulate the supernatural on his own, in order to achieve a personal goal, whereas in religion he subjects his will to that of a supreme being or god. Thus one could say that in magic man tries to conquer nature, but in religion nature conquers man. In this context nature can be seen as the physical manifestation of God.

Central to his belief in God is man's conviction that the powers of God can be tapped for man's own benefit. This can be accomplished by means of offerings and sacrifices, which may ensure God's aid in human problems. Magic and religion share this belief.

Another belief shared by magic and religion is the importance of faith. Religion teaches the need to have faith in the powers of God. Magic teaches the need to have faith in the powers of man.

In magic man is seen as the highest manifestation of God on earth, so therefore man is believed to have the same powers as God. Whenever God is invoked in a magic ritual the intention is to "earth" this heavenly power and to make it available to the magician for whatever purpose he sees fit. The idea is to become one with God and in a sense to become God Himself.

One of the real values of magic is its psychological impact upon its practitioner. Magical rites have the effect of increasing self-confidence and self-awareness, and therefore they are of great practical value. A good example of the psychological effects of magic are the cave paintings discussed earlier. At times when luck played such a big part in the hunt, and ice-age hunters had only primitive weapons to wield against wild and often dangerous animals, magical rites such as those depicted in cave paintings served to bolster their courage and help them effectively during the hunt.

In primitive times as well as now, magic was a form of self-discipline that encouraged the development of will in man. During a magic rite man is in reality saying, I can and I will.

The reason magic has survived and is slowly overpowering religion is that of the two, magic is the stronger. Religion is an offshoot of magic. Because it does not have roots of its own, it lacks true strength and credibility. Magic is real, so it commands belief. In magic man meets the transcendental, and he comes face to face with God.

Part One THEORY

1 What Is Magic?

MAGIC IS A DREAM COME TRUE, A PRAYER ANSWERED, A HOPE REALIZED. MAGIC is also a newborn baby, the petals of a rose, a Beethoven symphony. Magic is many things, but above all magic is an act of creation.

A standard dictionary defines magic as "the pretended art of producing effects or controlling events by charms, spells and rituals supposed to govern certain natural and supernatural forces." The words *pretended* and *supposed* are examples of the cautious and often skeptical attitude many educated people adopt toward magic. This is part of the myth that contends that only the uneducated and the ignorant believe in the supernatural. Nothing could be further from the truth. Primitive societies like those of the Australian aborigine and the South American Indian share a belief in magic with some of the greatest minds of all time. Pythagoras, Leonardo da Vinci, Isaac Newton, and René Descartes are only a few examples of the many great scholars who believed in magic and practiced the magical arts.

Many of the works of Shakespeare are delicately interwoven with magical beliefs. Sigmund Freud was notoriously superstitious, and Carl Gustav Jung made of magic such a serious and profound study that many of his detractors accused him of falling away into mysticism. To Jung magic carried a perception of reality drawn from the nonconscious and intuitive levels of the mind. He believed that "there is a dimension of human experience that is not external to us in the sense that it can be directly and tangibly grasped. Rather it is within us. . . . This is the essence of the esoteric and occult methods of the past. . . . People who do not understand this and take those teachings at face value miss the point altogether, and therefore they think that these approaches are nothing but superstitions."*

Magic as a subject of study was long considered to be outside the sphere of academic interest. For many centuries it was frowned upon as being unworthy of scientific study and as an enemy of religion and the social order. This is no longer considered to be true by modern scholars, who recognize magic as an important key to understanding man's social, mental, and spiritual development. Because of this recognition magic is being carefully reevaluated by science, especially in the fields of anthropology, sociology, and specifically psychology. As a result of this renewed interest many major American universities are now offering

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*Ira Progoff, *Jung, Synchronicity and Human Destiny*. New York, 1973.

courses in the study of the occult, mysticism, and related arts such as witchcraft, astrology, and meditation.

The anthropologist's interest in magic is basically to discover the source of magic rituals and beliefs and to explain how they relate to man's general development. For example, a magic ritual for love described in detail in one of the medieval grimoires,* such as *The Key of Solomon,* may have originated in Assyria, where it was used to bring forth rain. The various elements of the ritual could then be traced back many thousands of years to another ritual used for fertility. This would show that to man love, rain, and fertility were irrevocably linked and perhaps share the same meaning in his unconscious. It would also provide a clue as to how magic was transmitted from one culture to another, often spanning many thousands of years and traveling from one end of the world to the other. This concern with magic in different parts of the world is of interest also to the sociologist, who is interested in the transmission of knowledge between cultures and in the formation and development of human societies.

Perhaps no other science stands to benefit more from the still unrevealed but promising secrets of magic than modern psychology. Intensive study of the various magical arts may reveal that the so-called supernatural powers of the magician are in reality the result of carefully developed unconscious forces that are present in all members of the human race. The proper understanding and canalization of these unconscious drives could result in great benefits for all mankind.

It has been recognized by modern psychology that behind the conscious awareness of both humans and animals there is a driving force or instinctual energy that was called *id* by Freud and *libido* by Jung. This raw energy surfaces from the unconscious mind to the conscious and manifests itself in what are known as the fundamental instincts. These are the self-preservation instinct or will to live; the sex instinct or will to procreate; and the herd instinct or social urge.

Jung recognized a fourth instinct, which he called the religious instinct. According to him the religious instinct is the balancing force that allows man to control and direct his more basic urges. It is also the underlying drive behind man's complex systems of morality. Man's desire to discover the truths of nature, his need to define his relationship to the universe, his belief in the existence of God are all expressions of the religious instinct.

We must not confuse the term religious instinct with an actual drive in man toward what is known as organized religion. Rather this instinct implies an awareness of a reality that extends beyond the physical world of the senses to a world of nonphysical or spiritual substance, an awareness unsupported by material evidence but existing solely on the strength of intuition.

Both magic and religion are expressions of the religious instinct. There is,

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* A grimoire was a magic treatise giving information on the hierarchy of hell and instructions on how to invoke spirits. There are several famous grimoires, such as *The Grand Grimoire* and *The Grimoire of Pope Honorius*, most of them dating from the Middle Ages.

however, one big difference between the two. Religion exhorts man to overcome his baser instincts and to reach instead for the spiritual world, disdaining the material temptations of the flesh. This often results in the repression of man's primordial urges, which were designed by nature to prolong his life and better his chances of survival.

Sexual repression, for example, is a favorite admonition of religion. But the sex instinct is also the outlet of creativity in man, and therefore sexual repression often results in stifling man's creative urges, giving rise instead to depression and destructiveness. Likewise, the instinct of self-preservation and the social urge are undermined by religious exhortations to punish the flesh and despise worldly pleasures.

Magic, on the other hand, recognizes man's indissoluble link with nature, and rather than stifle his natural instincts it seeks to develop and blend them into the mighty unit known as willpower. Magic knows that the instinctual energies of the primordial urges can be concentrated into a powerful dynamo that can then be used to bring to realization the conscious desires of man. The secret of magic lies within the unconscious, and all the magician's supernatural powers are only manifestations of the primordial instincts, harnessed and directed through his willpower.

Modern psychoanalytical research has uncovered the fact that deep within the unconscious mind there exist certain levels of awareness that link each human being with the unconscious minds of friends and relatives, as well as with the mental processes of all mankind. This level of awareness is known as the collective unconscious. But even deeper still, the human unconscious forms points of contact with the consciousness of animals and plants. The sum total of these levels of the unconscious mind is known as the superconscious, equated by magic with man's personal god.

Magic uses the deeper levels of the unconscious to bring about changes in the material world. Thus the magician believes it is possible to influence someone's mind on the unconscious level and to subordinate this individual's will to the magician's will. This may be accomplished in many different ways, which will be discussed later.

The first aim of magic is, however, not to dominate others but rather to strengthen the personality of the magician so he can control his entire environment and his life in general. And that is basically what magic is all about—life—for magic is deeply concerned with living, with creating, with manifested power, with becoming one with God in nature. Even magic's interest in an afterlife is an attempt to prolong life in the physical world, because in all its forms magic recognizes that the highest homage man can pay to God is to live life richly and fully.

Thus magic seeks to develop man's unconscious powers and use them to enrich his life, to overcome poverty and distress, all in order to enjoy every minute of the short span of his existence on this planet. The Hebrews, who were quite wise in the ways of magic, believed that upon his death man had to answer

to God for every unhappy moment he brought upon himself during life, and for each opportunity to be happy that he let escape. To avoid such a distressing confrontation is the main purpose of magic.

From this we can see that there is nothing supernatural about magic and that magic is very real, very much a part of man. Anything that can be accomplished by using magic is simply the result of a conscious or unconscious application of the laws of nature through the power of the will. In this sense any act of will that brings about the realization of our desires is an act of magic.

We all practice magic at one time or another in our lives, often unconsciously. Each time we will something to happen and it does, each time we achieve a goal or see a dream come true, we are using magic. A happy wife in the suburbs, a successful self-made man, a famous movie star, are all unconscious practitioners of magic. What the magician and the average person who achieves a goal have in common is will and determination. The difference between them is not only that the magician is conscious of the magical work he is doing but also that he knows his limitations.

Sometimes we find ourselves struggling to achieve things that are quite obviously beyond our "sphere of availability." The thin line between the improbable and the probable is known as the sphere of availability. These are the impossible dreams, Don Quixote battling against windmills, and we often discover after many desperate efforts that we are fighting a hopeless battle.

Magic teaches that there are no impossibilities, only improbabilities. The magician never tries to reach the improbable. What he constantly tries to do is to widen his sphere of availability so that there are more probable things within his grasp. With this knowledge at his disposal the magician can accomplish many things usually denied to the average person.

Consider, for example, two men who each want to meet a famous movie star. They are both ordinary persons, both determined, and both lacking an influential friend who might breach the gap that separates the famous from the unknown. There is, however, one difference between these two men: one is a magician, the other is not.

The nonmagician decides to attempt a meeting with his idol. He writes many letters that are answered by form replies. He haunts the studio, the neighborhood, and even the movie star's agent but accomplishes no more than being picked up by the police as a public nuisance.

The magician tackles the problem in an entirely different way. He writes no letters and does not show his face anyplace where the movie star might be seen. What he does is concentrate his thoughts on meeting this person and work whatever magic he knows in order to bring about the desired confrontation. After some time, and seemingly by coincidence, he meets somebody who knows the actress personally. Some more time passes, his new acquaintance throws a party to which the magician is invited, and there he finally meets the movie star. This is an example of a magician widening his sphere of availability by magic. This example may seem improbable, but there are many things that seem improbable

which are nevertheless within our reach, if we want to make the effort. Building a fortune, achieving fame and success in a chosen career, creating a masterpiece, are all possible objectives that can be made probable by determination and willpower.

However, willpower is only one of the four main laws of magic. These universal laws are observed by all practicing magicians, from the Kabbalist to the African Witch Doctor, and are:

1. **To know**
2. **To dare**
3. **To will**
4. **To keep silent**

The magician is an avid scholar of nature and its control. He must have courage, because some of the rituals of magic, as we shall see, can be fearsome. Furthermore, the magician is a master of positive thought, and for him there are no denials. He is also the soul of discretion because he believes that knowledge is power and that knowledge shared is power lost. To the magician negative thoughts can mean the destruction of his work, and therefore in order to avoid negativity he trusts no one.

These four laws provide a clear blueprint of the magical personality and make the secrecy of magicians easier to understand. They also bring new perspectives to the stereotyped concept of magic, for they make us deeply aware that magic is in reality part of man's eternal struggle to control his environment as well as himself. This control, this mastery, can be achieved only, says magic, through the help of God.

But how does one reach God? Sometimes prayer alone is not enough, and then man loses faith and cries out in agony that there is no God. Magic knows that there is a God. Furthermore, magic knows that God wants to help man. But God is pure spirit and therefore not within easy reach. One must dig deep within one's soul to establish contact with the Divine Being, one must journey deeply into the dark realms of the unconscious mind to reach God.

God is in man. This is perhaps one of the most closely guarded secrets of magic. One does not project outwardly to a mythical heaven in order to reach God but inwardly to the inner mansions of the human soul, where God dwells.

According to magic, God, the Unknown, is the whole of creation. When man prays to God, however, he is not praying to this sum total of the universe, for man has a personal god who provides for him. This personal god is a part of the One Creative Force, the All-Knowing God, and as such has all of God's powers at his disposal. All magical rituals and ceremonies are directed toward this personal god that dwells within. To reach him, to identify with him, is the supreme goal of the magician.

In reality, man's personal god is composed of the combined energies of the primordial instincts. It is potential, yet dormant, power waiting patiently to

place itself at man's disposal. All man needs to unleash this awesome force is concentrated will and determination, and full awareness of his limitations. In other words, what he needs is magic.

2 The Evolution of Magic

BEFORE WE DELVE DEEPER INTO THE ESSENCE OF MAGIC AND ITS VARIOUS MANIfestations as a viable art, we should try to trace its origins and evolution as far back as historical records allow, for a clearer understanding of the concept of magic and how it relates to man and his cultural and spiritual development.

We saw in the Introduction that the first vestiges of magic can be found in Paleolithic times, also known as the Old Stone Age. This period left numerous indications of early magical practices exemplified in cave paintings, burial sites, and stone carvings. It is impossible to trace these early signs of magic deeper into prehistory because the archaeological record is still incomplete. Thus, we have to be content with knowing that approximately fifty thousand years ago the Neanderthal man of the Old Stone Age showed distinct evidences of a developing religious-magical consciousness.

As man advanced in the evolutionary scale his concern with magic deepened. In the Neolithic or New Stone Age sanctuaries for religious and magical rites and shrines for community worship appeared in many villages. The earliest of these villages was Jericho, which developed later into the famous city of biblical times.

It is apparent from archaeological findings that Neolithic communities observed certain magical rites around the times of the spring and autumn equinoxes and during the summer and winter solstices. It is uncertain whether these rites were celebrated in connection with agriculture or with the worship of the sun. What we do know for sure is that these times of the year became sacred to mankind, and they are still observed today both in magic and religious rituals.

Neolithic man believed that the earth was the Great Mother of all living creatures. He saw her symbols in trees, such as the pine and the fig, in certain birds, such as the owl and the dove, and in animals such as the bear, the cow, and the snake. He also saw her in the stars, and many constellations named by this early man, such as the Great Bear, are still known by the names he gave them.*

The beliefs of Neolithic man cannot be classed as religion. He did not, for example, practice monotheism, belief in one single, supreme god. To him all aspects of life and all the forces of nature were divine in essence. Love, death,

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*See C. J. H. Hayes and J. H. Hanscom, *Ancient Civilizations*. New York, 1963.

The ancient wall of biblical Jericho, the oldest village known to man (*foreground*). An abandoned Arab village (*background*).

The Snake Goddess, principal deity among the Cretans. The snake has been associated with the Female Principle since ancient times. A phallic symbol also seen as wisdom, the snake has a deeply sexual connotation in magic. Ivory and gold statuette.

hunger, fear, fire, lightning, wind, rain, sun, moon, lions, snakes, were all godlike and subjects of worship. This initial polytheism, this belief in the powers of nature, was to be the cradle of the magical tradition.

Neolithic man did not have a definite creed that had to be accepted in order to be a member of a religious group. To begin with there were no religious groups in Neolithic times. Worship of the gods of nature was an intrinsic part of everyday life. In this respect early man showed a remarkable gift of faith, a simple and ingenuous acceptance of his physical and spiritual limitations that placed him in an undeniably humble position in the scheme of natural things.

It would have been extremely difficult for Neolithic man, in his total commitment to universal laws, to understand or even conceive of modern religion's idea that the worship of God is to be separated from everyday life and to be practiced in a special place once a week. For Neolithic man believed there was a unity among nature, the material world, and the Divine, and he worshiped them every day of his life, spontaneously and unaffectedly. Everything he did reflected this attitude: the rituals he conducted, the clothes and jewelry he wore, even the music he played and the art he created were acts of worship.

We saw earlier that Paleolithic man used some of his magical rites in order to ensure success during the hunt. Neolithic man used the same rituals to increase crops and his own fertility. Rain-making rituals were particularly important and were passed down to subsequent generations, such as the ones that flourished in Egypt and Mesopotamia.

The Neolithic period extends from roughly 8,000 to 4,000 B.C. This period marked the transition from man the wandering hunter to man the settler. Villages arose slowly during this time, first haphazardly, then orderly, with streets and community buildings such as granaries and temples. His communal work in harvesting and worshiping led man to act as part of a group, and this in turn marked the beginning of human societies. Man's instinctive love of beauty and his deeply rooted faith led him to leave us an artistic heritage of religious figurines and carvings, some of which show an exquisite and breathtaking sensitivity.

During this period there were culture zones that flourished faster than others, a phenomenon known as the *culture lag*. For this reason we cannot use the term *Neolithic* with a specific date unless we also specify a particular place. For example, the Middle East regions were Neolithic around 6,000 B.C., though parts of the Americas were Neolithic when Columbus arrive in the New World.

The cultural center of the world during Neolithic times was the Middle East. This area stretched from the Nile River to the Caspian Sea, over the region known as the Fertile Crescent, which became the cradle of Mesopotamia.

Around this central zone there was a belt of land that was not as advanced but was developing Neolithic characteristics. This area extended across North Africa along the Sahara Desert to the Atlas Mountains. On the other side of the Middle East it stretched from the Caspian Sea into Siberia, moving slowly into India and China. Farther beyond this second zone lay an area where man was still

living in the Old Stone Age, a zone including northern Europe, central Africa, eastern Europe, and the Americas.

Mesopotamia was without doubt the mother of civilization. Toward the end of the Neolithic period, around 4,000 B.C., Mesopotamia lay nestled between the Euphrates and the Tigris rivers in an area approximately the size of the state of New Jersey. The region was divided into several parts. Toward the north rose the savage and inhospitable hills of Assyria, a country populated mostly by wandering tribes. To the south lay Babylonia, divided into Akkad in the north and the delta plain of Sumer.

The mountains of Armenia, separating the Fertile Crescent from Anatolia (Turkey), spread toward the north of Mesopotamia. On the east was the land of Elam; on the west, bordering the coastlines of Palestine and Phoenicia, lay Syria, and to the South was the Arabian Desert, where nomadic tribes wandered with their flocks.

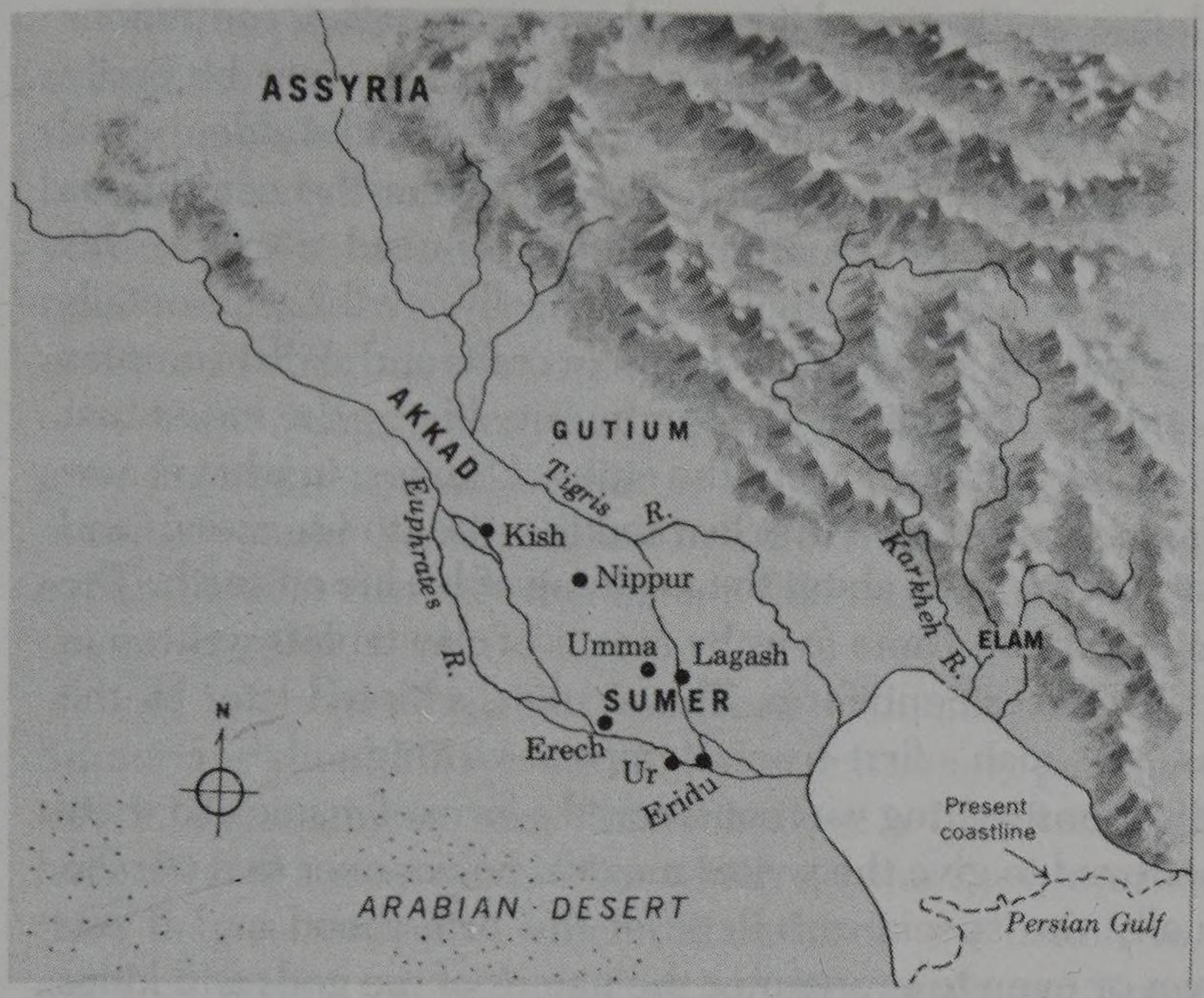
The geographical location of Mesopotamia had a definite influence in shaping Mesopotamian culture. The peoples from Assyria, Elam, and the Arabian Desert, unable to exist comfortably in their barren lands, made constant efforts to take over the fertile regions of the river valley of the Tigris and Euphrates. Invasion followed invasion and warfare was constant.

Another threat faced by the valley was the unpredictable flooding of rivers, which depended on the winter snows in the mountains of Armenia and on constant landslides in the gorges of the tributary rivers. Floodings occurred without warning and rivers changed their courses unexpectedly, wiping out fields, homes, and flocks as well as human life, with terrifying persistency.

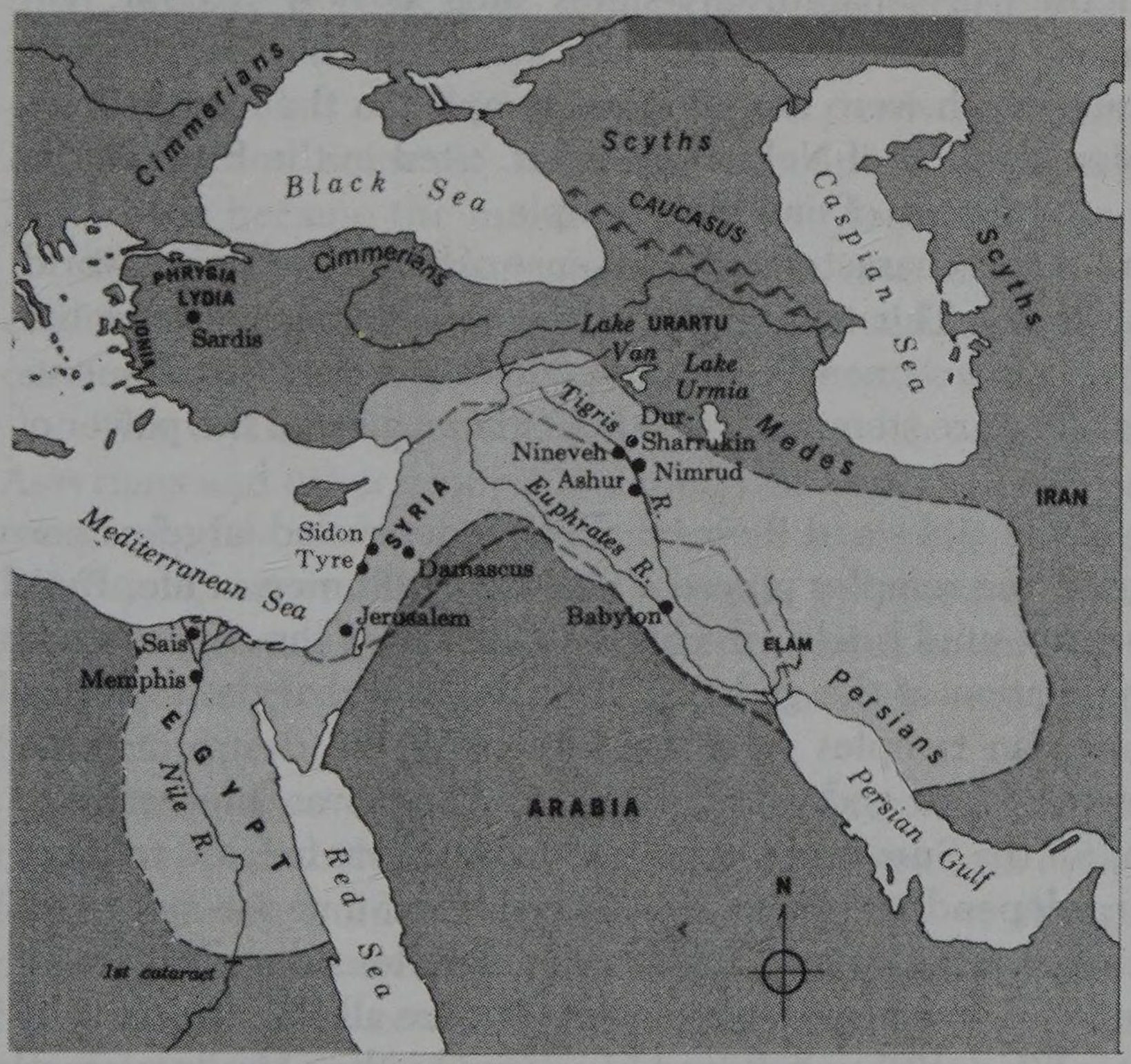
Life was far from secure for the Mesopotamian people. They never knew when a hostile tribe might rush down from the mountains or from the desert, leaving nothing but death and destruction in their wake. Neither did they know when the rivers might erase in one single mighty sweep the careful work of many months of hard effort. So they turned their eyes to heaven, fearfully and hopefully, and they prayed—for survival, for knowledge, for life. And they remained in their valley because in spite of all the dangers and uncertainties, food there was plentiful, animals and fish multiplied vigorously, grain abounded, and life waxed rich and rewarding. So they clung to their land and prayed to the gods of nature to keep the valley safe and secure. Rituals grew out of necessity, magical practices abounded, and for Mesopotamians the way of magic was the way of life.

Babylonia was the part of Mesopotamia within the fertile embrace of the river valley. As mentioned, Babylonia was divided into the regions of Akkad and Sumer. Of the two, the people of Sumer had the strongest influence in Babylonian culture.

Sumer gave its name to the Sumerians, a race of strangers who came into the delta plain of Babylonia sometime between 4,000 and 3,000 B.C. No one knows exactly where these people came from. Their origin has caused some interesting controversies among scholars, but the Sumerians themselves said they had come "from the sea." Were they referring to the Caspian, or the Mediterranean? The



LOWER MESOPOTAMIA, ABOUT 3000 B.C.



THE FERTILE CRESCENT 900–550 B.C.

Hebrews believed that the Sumerians had come from the east into the "plains of Shinar" (Sumer), so presumably the sea mentioned by the Sumerians was the Caspian, which lay to the east of Sumer. Nevertheless, these are only speculations, which without basis can be misleading. Therefore, we must allow these ancient peoples their right to secrecy and confine ourselves to their extraordinary contributions to man and civilization.

It is not easy to define civilization, because the term entails a continuous process of development of such scope and magnitude that it cannot be easily grasped. To begin with, civilization did not burst upon the world suddenly and miraculously. Rather it evolved naturally and gradually from the continuous efforts of man to survive in his hostile environment and his need to express his thoughts and feelings with feverish creativity. Specifically, civilization entails the pursuit of knowledge and the arts, specialization in crafts and skills, complex political organization, and the acceptance of a community life by the individual.

The first true centers of civilization were the cities of Sumer, in what is now part of Iraq. In the Sumerian cities man first learned to write, to use metals and arithmetic, to make war, and to think about the meaning of his life on earth. The records of the Sumerians' exploits came to us by means of clay tablets written in wedge-type characters known as cuneiform. This system, adopted later by the Assyrians and Persians, was man's first true attempt at writing.

In these early civilizations writing was considered a form of magic. To write a person's name was believed to give the writer magical power over that person. Thus, writing was usually the special privilege of the priesthood and it was forbidden to write down or even to pronounce the names of the gods and kings.

Sumer was composed of separate city-states such as holy Nippur, Ur, Lagash, Uruk, Khafajiah, and Kish. Each city was walled and fortified and was dominated by ziggurats, which were monumental temples in the form of lofty towers. The Babylonian ziggurat of Nebuchadnezzar, cited in the Bible as the Tower of Babel, was an example of one such temple.

Sumerian civilization was characterized by a sense of helplessness in a world controlled by natural forces. This insecurity grew, as we have seen, from the unpredictability of their environment. From this constant fear of the elements and the inconstancies of nature stemmed their belief in magic and the power of the gods.

Since the safety of the cities and their inhabitants depended largely upon the goodwill of the gods, the temples played a vital role in Sumerian life. Built tier upon tier of sun-dried mud bricks, the highest summit of the ziggurat was believed to be the habitation of the gods. Scholars believe that the towering structures of the Sumerian temples were expressions of the desire of these peoples to commune with their gods in high places. And it was imperative to cummune with them, for the Sumerians believed that man was created to serve the gods and remained dependent upon them always. The Sumerian statuettes that have survived the ravages of time and the elements are touching examples of this fear and uncertainty. The figurines vary in size but are all characterized by their wide, staring eyes filled with anxiety and hope, and by their hands, clasped tightly across their chests in silent and humble supplication. It is obvious to the sensitive observer that the mood is one of despair, of subdued terror, and of a faith transcending all modes of human expression. It was this faith, this hope in the face of hopelessness that gave us the heritage of Sumerian magic and the first elements of true religion.

Within the Sumerian ziggurats the priests reigned supreme. They not only served the gods and ensured the safety of the communities but also administered the cities on behalf of the gods. Within the temples were workshops for bakers, brewers, and all sorts of craftsmen. This was not intended as a debasement of the gods but rather as a form of submission to their control over Sumerian life, for in reality the Sumerian city was considered the private abode of the gods, so that magic and religion were inseparable from the secular life of the Sumerians.

Each Sumerian city had a protective god that guarded it from harm. All the gods formed a council similar to a league of nations, in which the vote of one member could be overruled by the council as a whole. Whenever a city experienced a calamity this meant that its protective god had been outvoted by the other gods.

It is understandable that faced with the constant fear of extinction the Sumerians should have developed an extremely pessimistic concept of life and death. For example, they did not believe in life after death and conceived of the hereafter as a gray place from which no one ever returned. This peculiarity of their magical thought, which differed from the beliefs in reincarnation of other early cultures, strengthened rather than weakened Sumerian magic because it then became a vehicle of faith strictly concerned with human rather than spiritual survival.

The beliefs of the Sumerians were slowly assimilated by the Akkadians, Assyrians, and some of the Semitic peoples. Eventually the magic of the Sumerians became the magic of all of Babylonia and its surrounding areas.

Essential to the magical beliefs of a race are the etiological myths that explain the origins of mankind and the universe in general. These myths lie at the core of magic and religion alike and are the spark that ignites human mysticism.

The myths developed by Babylonia, which were later embellished by the Assyrians and other groups, included stories of the creation of the world and of mankind. Just as Assyrian literature and mythology were deeply influenced by Babylonia, so was Babylonia as a whole indebted to Sumerian culture for its religion and magical beliefs. All prayers were recited in the sacred Sumerian language and the temples of the Babylonian gods were designed after those of the Sumerians.

The religion of the whole Tigris-Euphrates valley was really one. As the city-states of Babylonia were in constant warfare with each other, their struggle for supremacy influenced vastly the hierarchy of the gods. Each time one city-state overpowered others it immediately promoted its particular god to the head of the divine council. Thus, when the city of Babylon was in control, its special god, Marduk, was the king of the gods throughout the Babylonian empire. When it was Ur that lorded it over the other cities, its moon god, Sin, became the head of the council. God succeeded god in this constant battle for power, which extended from the human to the divine.

Babylonian myths were more concerned with the beginnings of mankind than with the beginnings of the universe. And naturally the creation of both was

the result of the craftsmanship of the gods.

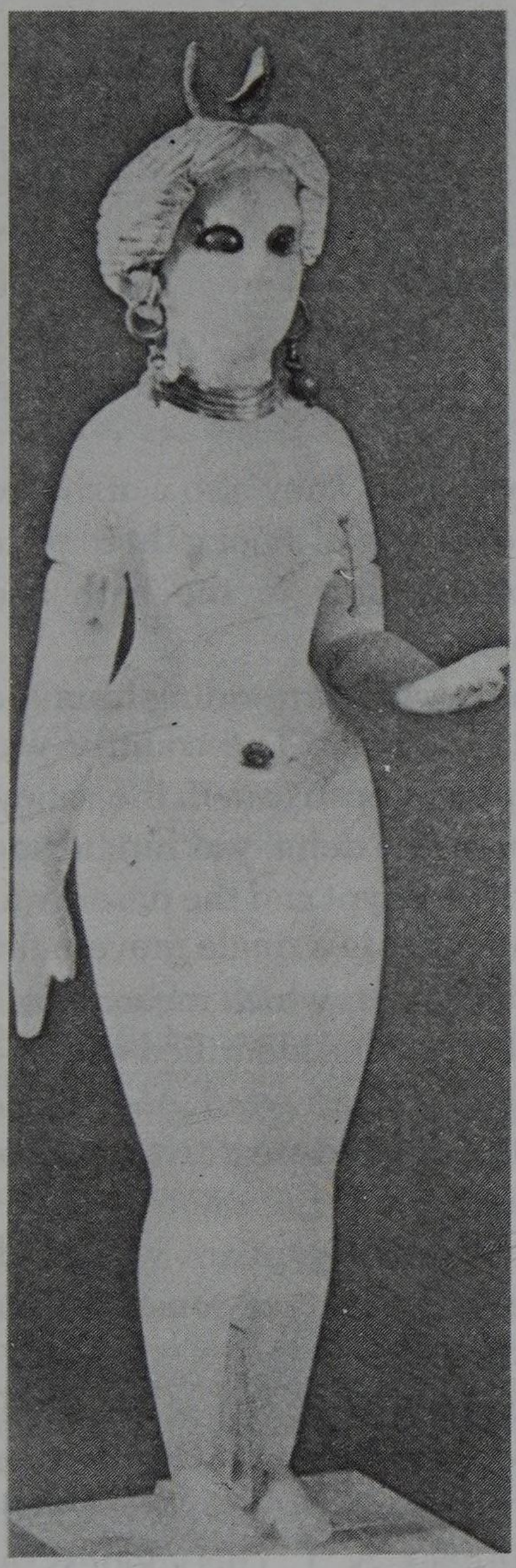
Among the many Babylonian gods the most important were Aṅu, god of the sky, Enki or Ea, god of the waters, and Enlil, the god of storms. The creator of mankind, according to one myth, was Marduk, later identified with Jupiter, who slew the monstrous Tiamat, goddess of the sea. From Tiamat's body Marduk fashioned the universe, and from the blood of Kingu, the leader of Tiamat's hosts, he made mankind to serve the gods. The account of this divine epic is narrated in the "Enuma Elish," the most famous of the Babylonian mythical poems. In another myth it is the god Enki who fashions men out of clay for the pleasure and comfort of the gods.

The myth of Ishtar and Tammuz was one of the most famous among the Babylonians. Tammuz, "the faithful son of the waters that come from the earth," was believed to die each year and go to the underworld, from where no humans ever returned. His wife Ishtar, the mother goddess of the earth, descended to the valley of death in search of Tammuz, whose death in the fall was mourned throughout Babylonia. Ishtar surrendered one by one all the beauties of the earth to the guardians of the doorways of death, leaving the land shrouded in the dark barrenness of winter. She rescued Tammuz from the cold embrace of death and brought him back aboveground, awakening the land with the rites of spring. This beautiful myth, explaining so visually the sequences of the seasons, was to be found later in Greek mythology transformed into the myth of Demeter and Persephone.

The god Ea, one of the busiest and most creative of the Babylonian gods, was also credited with inventing the magical arts. But it was the god Mulge, known as Baal in the Bible and Set in Egypt, who was considered the heart of Babylonian magic and a central figure in many magical systems of ancient times. To the Semitic Babylonians Mulge was Belit, lord of the underworld. The Finns knew him as Ilmarinen and the Arabs as Al-Lat, who married her own son, Saturn. Mulge was also identified with Ishtar, often known as the demon Astaroth, a ravishingly beautiful creature who combined malice and cruelty with a most disarming gentility. Astaroth, discussed later in some detail, was believed to be one of the fallen angels and a very enchanting being. Astaroth was to be known among the Greeks as Aphrodite. Among his many aliases he counted that of Tammuz, Ishtar's husband, giving us a subtle clue to the duality that came to be an intrinsic characteristic of the nature of the gods.

One is tempted to digress when faced with the fascination of this most powerful god-demon, so we will trace him further, to Venus among the Romans, the bride of Adonis, the ancient god Duzi, and the sister of Nani-Gal, the Babylonian Lady of Hades. Here we are already at the very foundation of the hierarchy of gods and demons that is at the core of both Western and Oriental magic. From this we see the extraordinary, mysterious interrelation of the demonic and the divine, so hard to understand by the normal intellect, which was the reason for most of the secrecy in occultism.

The Babylonians did not restrict their beliefs to an absolute Divine



An artist's rendition of Astaroth, as presented in Barrett's *The Magus*. On the lower right-hand corner is the seal of Astaroth, which must be written in parchment by the magician prior to an invocation of the demon.

An alabaster and gold statue of Ishtar, the mother goddess of the Babylonians. The crescent on her head identifies her as the Moon Goddess and Female Principle. The orgiastic rituals of "The Lady of the Night" were condemned by the ancient Hebrews, who denounced her worship as offensive to Jehovah. Later, Ishtar was identified with the demon Astaroth. She was also known as Astarte and Ashtoreth, the principal deity among the Phoenicians.

pantheon but also recognized the existence of a vast array of spirits that linked the spiritual world to that of mankind. The gods, the spirits of nature, and later on, the planets became the main elements of astrology, which was born in Chaldea, the successor of Babylonia. The Jewish Kabbalah is also traced to the Chaldeans, a fact substantiated by the birth of Abraham, the Hebrew patriarch, in the Chaldean city of Ur.

The Egyptian Heritage

At the same time the Sumerians were developing their magic and religion, Egyptian civilization was rising on the banks of the river Nile. The magic of the Egyptians was of a more sophisticated order than that of the Sumerians. Perhaps because they were not motivated by a constant fear of extinction, as were their less fortunate neighbors, the Egyptians had more leisure at their disposal to interweave a philosophical connotation into their magic, which came to characterize it by a wisdom unsurpassed even in modern times.

Like the Sumerians, the Egyptians were polytheists. They also worshiped many gods of nature and erected temples in their honor. Chief among these were the pyramids, which still stand as perennial monuments to the faith and ingenuity of this highly civilized and refined people.

Ancient Egypt consisted of the six-hundred-mile valley extending from the First Cataract at Elephantine north to the Mediterranean. The country was divided into Upper and Lower Egypt. Upper Egypt was upstream in the valley; its terrain was very dry. Lower Egypt, downstream on the delta, was humid and fertile. The distinction between the cultivated lands of Egypt and the desert was so sharp that one could literally step from one to the other in a single movement.

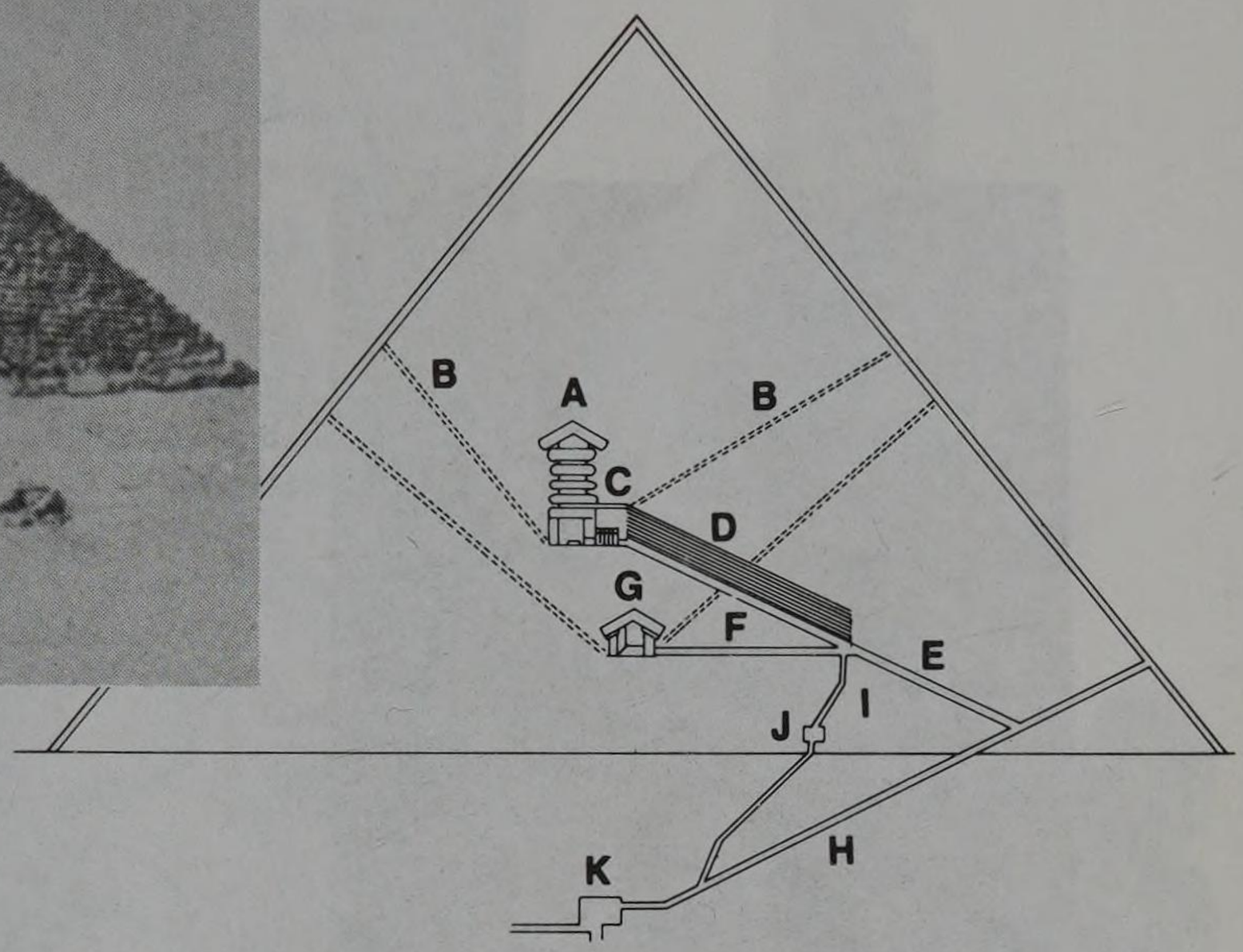
The ancient Egyptians knew their homeland as *Kemet*, which means Black Land, referring to the soil color. The name *Kemet* also became identified with the term *Black Magic* or magic of the Egyptians. The Arabic word *Al-kimiyya* (alchemy) also stems from the same source. The English word *magic* comes from the Semitic word *imga*, which was probably in use around the same time.

Unlike that of the Sumerians, the life of the ancient Egyptians was good. Their land was fertile, nourished by a river whose rhythm was constant, and effectively protected by natural barriers of desert and sea.

From about 5,000 B.C. Egypt had been the site of a series of Neolithic cultures. During the second of these cultures the donkey as a beast of burden was brought into Egypt by immigrants from Libya. These people worshiped a goddess of the underworld of whom we know only her initials, N. T. This goddess reappeared again in Crete's mythology, showing the extent to which magic and religion were diffused in these early times. The lovely blue stone known as lapiz lazuli, which the Egyptians used to decorate the jewlery of their kings and gods, came all the way from ancient Baluchistan (Pakistan) by way of Sumer, which shows that India and Pakistan came to be influenced in their magic by trade with the Egyptians and Sumerians.

The gods that the Egyptians were to worship throughout their history were already evolving. At first the Neolithic Egyptians identified each tribe with an animal totem, which had magical associations and was regarded as their ancestor or protector. These tribal totems became the gods of the first Egyptian cities. Chief among them was the hawk-falcon god Horus, whose famous eye became a universal symbol of magic. Two other creatures, the cobra and the vulture, made

A



B

A. King's Chamber
B. Air Vents
C. Antechamber
D. Grand Gallery
E. Ascending Passage
F. Horizontal Passage To Queen's Chamber
G. Queen's Chamber
H. Descending Passage
I. The Well
J. Small Room In Well
K. Subterranean Chamber

A

The pyramid at Giza, also known as the Cheops Pyramid, stands ten miles west of Cairo overlooking the Nile Valley from a height of 130 feet. Shaped like a four-sided triangle, the pyramid is symbolic of the four elements of the ancients. It is over 450 feet high and is composed of more than 2,600,000 blocks of granite and limestone weighing from 2 to 70 tons each. It is a mystery how the Egyptians were able to transport these heavy blocks and place them in such perfect symmetry that the joints are never more than 1/50 of an inch wide.

B

Cross section of the Cheops Pyramid. It is believed to contain more masonry than all the cathedrals and churches built in England in the entire Christian era. In recent times many experiments have been conducted within pyramids built on the same principles as the pyramid at Giza, with some interesting results. There are reports of cats being mummified and dull blades becoming sharp again after being placed within the king's chamber of experimental pyramids. It has been ascertained by scholars that an advanced science flourished in the Middle East at least 3000 B.C. and that the pyramid was designed on the basis of a hermetic geometry probably known to only a small group of Initiates.

their appearance in these early times. These last two animals, depicted in the headpieces of kings, represented Upper and Lower Egypt. Horus represented the king himself.

Tribal gods were worshiped by the Egyptians throughout their history. Two of these tribal deities grew in importance later, one being the god of the sun, Ra, the other, the personification of the life-giving waters of the Nile River, Osiris. The increasing importance of Ra marked the beginning of a magical practice that is of paramount importance in all magical systems. Since Ra was the sun god and the sun rises in the east and sets in the west, these two directions of the compass became sacred regions. The East meant birth, creativity, white magic; the West death, destruction, black magic. The kings of Egypt, the pharaohs, considered

A bas-relief of the god Horus, in its hawk aspect. Underneath the figure are several symbols, including the sacred ankh, representing the life force, as well as the sun disk and the scarab. These are really hieroglyphs of two of Horus's names: Kakhepere and Senwosret. Because Horus was represented by the Pharaoh, the god is usually depicted wearing the double crown of Upper and Lower Egypt.

themselves sons of Ra, and thus gods themselves. To the Egyptians the pharaohs were gods on earth, and as such they were worshiped as divine beings.

The Egyptians believed in life after death and in reincarnation, as expressed in the legend of Osiris and Isis. In this famous myth Osiris had lived in ancient times on the earth and been murdered by his brother Set, who cut up Osiris's body and scattered the pieces throughout the land. The goddess Isis, the wife and sister of Osiris, consumed with grief, searched all over for the pieces of her husband's body. She gathered them together lovingly and brought Osiris back to life. In one part of this legend Isis impregnates herself with Osiris's phallus and in due time gives birth to Horus, who tries to avenge his father's death by pursuing Set relentlessly.

The Egyptians' firm belief in an after-life led them to build great monuments as tombs for their dead. They believed that in order to make life after death a perfect duplicate of life on earth the dead had to be reminded of all the details of their everyday life. Thus the tomb walls were decorated with drawings depicting scenes from daily life. Cooking utensils, food, clothing, jewelry, and cosmetics were buried in the tombs with the dead. Tiny images called *answerers*, depicting

Osiris, god of the afterlife, with a shepherd's crook, a traditional symbol of sovereignty. The crown he wears and the green pigment used to color his face are also traditionally associated with Osiris.

The goddess Isis breast-feeding the infant Horus.

The opening of the fourth shrine of Tutankhamen's tomb revealed the engraved and painted walls characteristic of Egyptian burial customs. The hieroglyphs depicted the journey of the soul in the afterlife and instructed it on the proper behavior toward the gods.

artisans, farmers, servants, and craftsmen, were placed in the tombs to answer the call of the dead.

The pyramids were royal attempts to outwit life and death. Most of the immeasurable wealth of the pharaohs went into building the pyramids, which were seen as temples, as the pharaohs were believed to be gods. The Egyptians did not mind the extravagant cost of the pyramids, because they believed that after the pharaoh's death he would watch over them forever in his divine capacity. Thus the cost of the pyramids was seen as an investment in future security.

Next to the pyramids were mortuary temples containing life-sized statues of the pharaohs. Within the temples constant ceremonies and magical rituals took place, with much chanting and burning of incense. The latter custom was also later preserved as part of magic.

The mummification of bodies, which led to a profound knowledge of medicine and physiology among the Egyptians, was also part of the Egyptian magical tradition. Some of the spells and curses used by the Egyptians in these burial rites are still in use today in what is known as "low" magic.

Perhaps one of the most famous Egyptian curses was the one connected with the tomb of Tut-ankh-amen, the boy-king who died before the age of twenty, in the Valley of Kings near the city of Thebes in ancient Egypt. King Tut, as he is usually known, ruled for a short time around 1366 B.C. In 1922 an English archaeologist named Howard Carter, who was sponsored by the earl of Carnarvon, discovered the entrance to King Tut's tomb, which had been sealed by Egyptian priests. Several curses had been inscribed on the walls warning thieves and despoilers of the terrible calamities that would befall anyone disturbing the king's rest. The tomb was divided into four separate chambers each crammed with treasures in gold and silver and precious stones. Understandably, Carter did not pay much attention to the curses on the tomb's walls and, thrilled with his discovery, immediately cabled Lord Carnarvon, asking him to meet Carter's expedition at once. Carnarvon speedily heeded this summons and soon arrived in Egypt. Carter had delayed entering the tomb until Lord Carnarvon's arrival, in deference to the earl's sponsorship of his expedition. Carter and Carnarvon entered the tomb together and shortly afterward the first death attributed to the tomb's curse took place. A few hours after entering the tomb Lord Carnarvon became ill as the result of an insect bite and died without regaining consciousness. On the night he died the lights went out all over Cairo, causing Egyptian newspapers to blame the earl's death on the tomb's curse. Carnarvon's son and heir, the present Lord Carnarvon, says that his father's favorite dog, in England at the time, began to howl and then dropped dead at the same time of its master's death. Since 1922 more than twenty deaths have been connected in some way with the curse of King Tut's tomb.

Another famous Egyptian curse believed to be connected with a mummy dates from 1881. In that year Douglas Murray, of the British Foreign Office in Egypt, purchased a mummy from the Egyptian government and had it brought

on board the same ship he was sailing in on his return to England. A few nights after the ship sailed Murray shot himself in the head and died instantly. One of his assistants, who took over the custody of the mummy, discovered that while he was on board the ship all his businesses had failed and he had become bankrupt. Feeling that somehow the mummy was responsible for Murray's death and for his own financial troubles, this man sold the mummy to a London antiquarian, who immediately presented it to the British Museum. Sir E. A. Wallis Budge, the late world-famous Egyptologist, was curator of the Egyptian section of the museum at the time. One of the two men who carried the mummy into the museum broke his leg, and the other died suddenly the next day. Dr. Budge, who had the mummy photographed as soon as it arrived at the museum, discovered that the photograph unaccountably showed the face of a woman with a terrifying expression of hatred on her face. Dr. Budge was unable to question the photographer who took the photograph because he also died immediately after photographing the mummy. Puzzled by all the tragedies surrounding the mummy, Dr. Budge had its wrappings removed and found that the body was the unusually well-preserved corpse of a woman. Careful deciphering of the inscriptions on the mummy's case revealed that the body was that of a priestess of the god Amon-Ra at Thebes, whose priests and priestesses were renowned for their magical powers. By now the British press had given the mummy a great deal of undesirable publicity, and this fact, coupled with the disagreeable and often frightening impression the mummy had on the museum visitors, made the museum authorities decide to sell the mummy. An American entrepreneur purchased it and had the mummy shipped to the United States shortly thereafter. But the mummy never reached American shores because the ship on which it had been shipped was the S.S. Titanic.

The life of the Egyptians was so suffused with magical belief that their art and literature were both permeated by it. The walls of the pyramids were inscribed with religious and magical designs, including some rituals from Neolithic times. There were also a great number of magical spells. These wall inscriptions instructed the pharaoh on how to answer when he stood in front of the gods for judgment, so that he could be assured of success in his search for immortality.

The Egyptians' magic was of two types. One was used for legitimate purposes to help either the living or the dead. The other type was black magic, intended to bring down death and destruction upon the magician's unfortunate victim.

Whereas the magic of the Sumerians, and later on of the Assyrians and Chaldeans, was directed to preserve them from evil and to invoke the aid of the gods humbly to ensure their safety, Egyptian magic aimed at controlling the gods and making the deities serve the purposes of the magicians. Conjurations and invocations of gods and demons were used to coerce these high spirits to materialize in front of the conjurer. These results were achieved by using words of power, talismans, and magical weapons. It was imperative that the conjura-

tions be uttered in the proper tone of voice for them to be efficacious. Some Egyptian rituals called for using magical ointments prepared with poisonous hallucinogens, which were still in use in the Middle Ages by witches' covens.

With all these sophisticated magical practices it is no mystery that Egypt became known among other nations of the time as a land of magicians and sorcerers. Hebrew, Greek, and Roman writers described at length the Egyptians' talent for magic and referred to them as possessors of powers beyond the conception of human imagination.

The Hebrews boasted, incidentally, that Moses the law giver was a high initiate in the Egyptian mysteries. Because Moses was raised as a royal prince in the court of the pharaoh it is most likely that the claim of the Hebrews was based on solid grounds. It is no secret that the princes of Egypt were highly initiated in magic and sorcery, and the ordeals they had to undergo to be accepted as members of the priestly caste were terrifying. None but the bravest could invoke a demon and not faint when that fearful creature made its appearance.

The magical powers of Moses were undeniable. A man who could turn a stick into a snake and the snake back into a stick had to know his magic. This feat, incidentally, has been performed in the East since ancient times and is still a favorite fakir trick in India. His sleight of hand with the snake was by no means the only trick Moses had up his sleeve. Turning the waters of the Nile into blood and bringing on a plague of locusts were also part of his bag of tricks. Perhaps the secret of Moses' power over Egyptian magicians was the rod of power that he and Aaron possessed. This rod, a symbol of the magical power of the Egyptian magician, was charged with the personal vibrations of its owner: the greater the power of the magician, the more powerful his rod would be. Thus, it seems obvious that Moses had more magical power at his disposal than those who taught him the magical arts. It must have been a source of deep regret to the Egyptian priestly caste that they had taught all they knew to Moses only to have him turn their teachings against them with impunity.

Although Egyptian magicians could not imitate the miracles of Moses they could perform things equally marvelous by simply uttering the names of their gods or the words of power they had learned to pronounce. There are on record many instances of Egyptian magicians destroying their enemies by reciting a few magical words or by performing some simple ceremony. The big difference between Egyptian and Mosaic magic was that whereas Egyptian magic was brought about by the gods of Egypt at the command of man, the magic of Moses was brought about by man under the command of God.

The magic of Moses was undeniably a mixture of Egyptian magic and Kabbalistic knowledge. What Moses obviously did was to combine Egyptian teachings with the Chaldean magic brought to the Hebrews by their father Abraham. This powerful magical system, combining as it does the greatest teachings of the two most ancient and influential magical cultures of all times, has come down to us as the Hebrew Kabbalah and is at the root of all magical knowledge.

From Babylon and Egypt to Israel, Iran, India, Pakistan, China, Japan, Russia, Finland, Greece, Rome, ancient Britain, Western Europe, and eventually to the New World, to Africa, Australia, and the South Pacific the ancient doctrines spread. By way of trade, through strange and still unexplained migrations, the cultures of the world intermingled. The ancient mysteries were assimilated, changed, and adapted. The names of the gods and the rituals varied, but one thing was kept in common, the undying faith of man in the powers of magic.

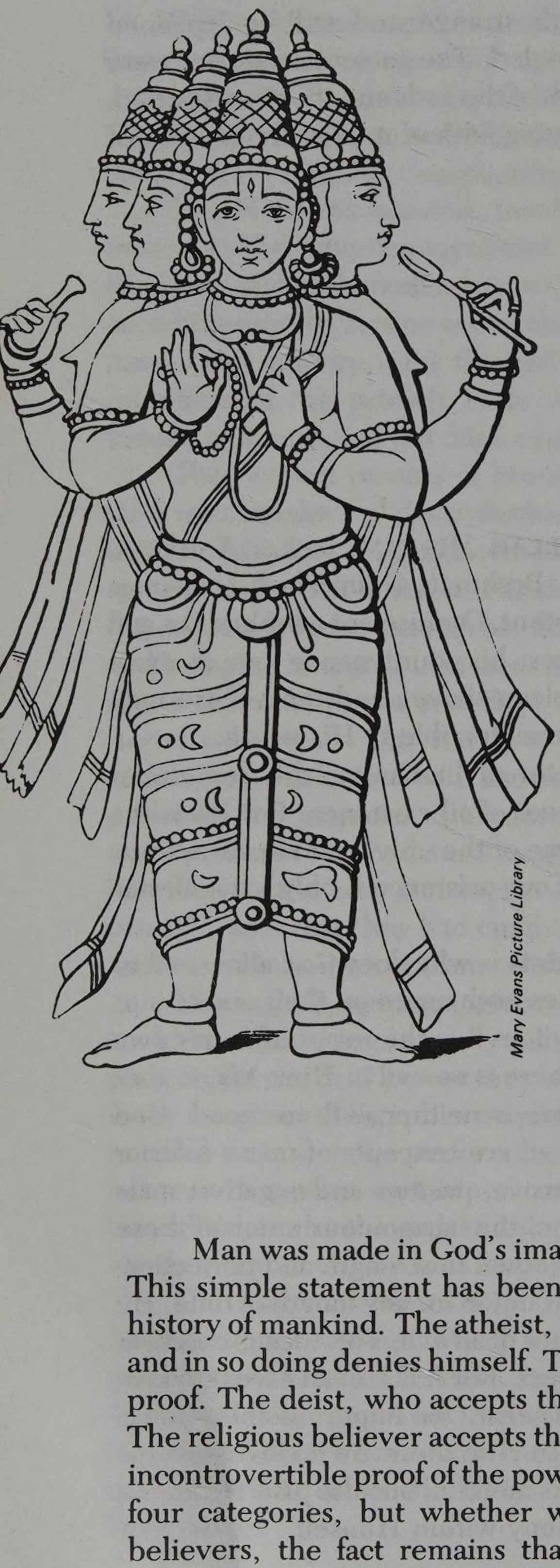
3 The Gods

THERE IS ONLY ONE GOD, AND HIS NAME IS ALLAH. HIS NAME IS ALSO YAHWEH. Jehovah, Olofi, Marduk, Zeus, Jupiter, Osiris, Brahman, Odin. The list of names is endless, for this Supreme, Eternal, Omnipotent, Omniscient Absolute is a god of many names. He is also a god of many faces; his countenance may at some times appear bearded and fierce, at others clean-shaven and tender. He may sometimes be paternal and forgiving, sometimes terrible in His wrath.

This beloved of mankind, this benefactor of humanity, this sometimes playful, sometimes vengeful deity, is at the root of all existence. For He is the Creator, the Provider, the One Supreme Force of the universe. He always was and will always be, and the human comedy of our existence is only a manifestation of His creative genius.

One of the most common human complaints is why does God allow evil to exist on earth. Magic and religious philosophies both agree on their answers to this question: God has nothing to do with evil; evil is the result of man's own wrongdoings. God is perfect, says religion. There is no evil in Him. Magic goes one step further and states that for God there is neither evil nor good. God transcends the essence of being. Good and evil are concepts of man's inferior intellect. To God there is only creative and passive, positive and negative, male and female. The created universe is the result of the harmonious union of these two perfect opposites, which are nevertheless equal in strength and perfection.

Man is incapable of sustaining harmonious union for any length of time. He is a creature of excesses, and excess is the mother of all evil. This means excess in any form, not just debauchery and licentiousness. For it is also an excess to love without control, to forgive the unforgivable, to permit the impermissible. God is both the perfect vessel and the perfect mold. In Him there are no excesses. He loves and He hates, punishes and forgives. He is merciful but also just. He knows the true meaning of harmony, for he is harmony within Himself.



Mary Evans Picture Library

A painting on a Greek vase depicting the supreme deity of the Greeks, the lightning hurler Zeus.

The four-headed god Brahma, an aspect of the supreme being among the Hindus, Brahman. Brahma is the creator of the world and of man, according to the Hindus.

Man was made in God's image, say the scriptures, the myths, the prophets. This simple statement has been the source of the greatest controversies in the history of mankind. The atheist, who does not believe it, denies the unknowable and in so doing denies himself. The agnostic, who is unsure, is simply waiting for proof. The deist, who accepts the existence of God, refuses to commit himself. The religious believer accepts the statement because to him his very existence is incontrovertible proof of the powers of God. Each one of us falls into one of these four categories, but whether we are atheists, agnostics, deists, or religious believers, the fact remains that we are all curious about the source of our beginnings.

Science has developed many theories about those beginnings. Some of these have become obsolete, because their premises were proven false. Other theories have taken root and become accepted fact. One of the most common theories about the beginning of man is that of "spontaneous generation, abiogenesis." This theory postulates that somewhere in the earth's remote past, more than a billion years ago, life sprang into being in the form of the naked cell. From this primordial unit of life all living animal and vegetable things on the planet came into being. Many laboratory attempts have succeeded in reconstructing the primeval conditions that must have been present in the earth during those ancient times. Several of the essential components of the cell have been re-created this way, but not the cell itself. This tiny factory of miracles soon became the elusive phantom of a biochemist's dream—it simply refused to be created by man. Experiments continue on the creation of the living cell. But so far the only way that man can create life is through the birth of a human child, which is in itself an act of creation, a high form of magic, and the best way in which man can express the divine powers in himself. It does not, however, explain how life came into being for the first time, and so the search continues.

In 1973 two world-famous scientists named Orgel and Crick* came up with the theory that life was not spontaneously generated on earth. The element molybdenum, an essential part in the mechanism of life, is very rare on earth, claimed the scientists. Thus it followed that life was not originated on earth but was brought here probably in the form of spores by some sentient being or beings from elsewhere in the universe.

Fully aware of the criticism and questioning that would come from academic heights, Orgel and Crick prepared for the onslaught with carefully researched scientific evidence to support their claims. The biochemists, angered, prepared to fight for the concept of evolution. The evolutionists and experimental biologists all sided with biochemistry. Only the physicists supported the novel theory. After much argument and debate the academic world took stock of the situation and then, some regretfully, others happily, conceded the victory to Orgel and Crick. Their theory was only that, a theory, and furthermore was far from being proven. But nevertheless it was possible, in fact, maybe even probable. And so this thesis has become a possible explanation of the origins of life on earth.

When Orgel and Crick advanced their controversial theory they did not specify what type of intelligent being could have brought life to earth or for what purpose. Could this extraterrestial force have been God? It is not our purpose to pursue this question further. Our concern is admittedly with magic, but magic leads infallibly to God, and therefore we must be excused if we attempt to trace the untraceable as far as infinity will allow us. Thus, if we decide to adapt Orgel

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*L. E. Orgel, and F. H. Crick, *Icarus*. Vol. 19. New York: Academic Press, 1973.

and Crick's theory to suit our purposes, we could say that the unknown being that created life and man was God, and so the scriptures and myths and prophets were right: man *was* created by God, or at least by some unknown mysterious force that very much answers the description of God given by the ancients.

COSMIC DUALITY

As seen earlier, the first civilizations were polytheistic, worshiping many gods. They also recognized the existence of a vast array of spirits that had control over the forces of nature. Angels and demons, fairies, gnomes, dryads, naiads, zephyrs, salamanders, satyrs, and mermaids were only some of the spirits invoked by ancient magicians. All these ethereal beings were grouped in hierarchies all arranged in descending order from the most powerful to the lesser spirits. At the head of each spiritual hierarchy was one supreme being who was the mastermind behind the creation of the universe, the gods, and man.

The Creator was from earliest times imbued with a duality that was strongly permeated with sexual connotations. Thus, some of the first myths spoke of a mother goddess and her consort whose union resulted in the birth of a son to be identified with the created universe. Expressed in another way this meant that the union of the positive-creative male principle with the negative-passive female principle on a spiritual level brought about the creation of matter.

We saw this duality in the Egyptian myth of Isis and Osiris, from whose union was born Horus, the personification of God on earth in the person of the pharaoh. The Babylonian myth of Ishtar and Tammuz, whose union resulted in the creation of the earth, also echoes the cosmic duality. The Chinese believe in the principles of yang and yin, also the male and female aspects of the Creative Force. The Japanese myth of creation, following the same intrinsic sexuality, speaks of the marriage of a brother and sister—Izanagi, the male who invites, and Izanami, the female who invites. From their union several islands and deities were born. The Japanese are more explicit in their recounting of myths than are some of the earliest cultures, and their tales of the gods are overwhelmingly erotic. Indian myths are also very sensual, but are more subtle than the Japanese. To the Indians God the Absolute is Brahman. But Brahman, who is infinite thought, shares the holy trinity with two other deities, Vishnu the Creator and Shiva the Destroyer. It is through Vishnu that the universe comes into being. This god, however, being male, cannot bring the material world into being without the help of his *sakti,* or female principle. This spirit is an emanation of Vishnu himself, so she is one with him in all eternity. She is Lakshmi, the goddess of abundance and fertility. As Vishnu's wife she aids him in all his works of creation. Even Brahman has a *sakti,* the goddess Manasakti, who constitutes his power of self-manifestation.

We could go on and cite further examples of this cosmic duality in the

creation myths of many peoples, but the preceding should suffice to illustrate this peculiar characteristic of the creative force.

All the early myths differentiated the female and male aspects of the Creator and did so openly. They also worshiped other gods who were distinctly separated from the Creator and from each other. Only one among the ancient cultures worshiped only one god, the people of Israel.

The Hebrews were the first truly monotheistic culture. Their God was one, the Holy One of Israel, but even behind the solid facade of Yahweh (Jehovah) the female and male principles of the universe were blended and united. The male aspect was Elohim, the Being of Beings, the Creator on a spiritual level. The female aspect was Jehovah, the actual manifestation of Elohim in the phenomenal world as the spark of light from which the universe evolved. There is a subtle hint of this duality of the Hebrew deity in Genesis, for God speaks in the plural at the time of creation. He says, "Let *us* now create man in *our* image"and then proceeds to create man and woman.

But the male and female aspects of the Hebrew deity are not the only ones manifested by Elohim and Jehovah. The god of the Jews had many aspects, ten to be exact. These divine emanations were gathered together to form the body of God, known as Adam Kadmon, and formed the Tree of Life, upon which the magnificent edifice of the Hebrew Kabbalah was erected.

It is easy to see that the various aspects of the God of Israel are in reality the gods of nature worshiped by other cultures. The difference with the Jews is that they were clever enough to synthesize all the various aspects of nature and man into one being. This concentration of power was so staggering that it gave birth to the most powerful system of magic in the history of mankind, the Kabbalah. So powerful and so justly famous throughout the Middle East is the magic of the Kabbalists that during Arab raids in Israel the first people the Arabs hunt down and destroy are the Kabbalists. It is legendary that the power of Israel lies in the secrets of the Kabbalah, and the Arabs are well aware of this. In his book *Exodus Revisited* Leon Uris gives an interesting account of the power of the Kabbalists and their persecution by Arabs, but this highly sophisticated Kabbalist magic is not practiced or even known by all Jews. The recipients of the secrets of the Kabbalah are mostly the Hassidic Jews, who guard it zealously with their lives.

In the Kabbalistic system (described in detail in chapter 9) every aspect of nature and every human emotion and endeavor is controlled by an aspect of God's. This means that the Kabbalah is in reality a system of magical correspondences that covers the entire span of the created universe.

To the Kabbalist God created man in His own image. "Male and Female created He them." God is dual, as we have seen, composed of a female and a male principle. The union of the two is harmony, love, creation; thus man must unite with woman in order to be as God. All the other aspects of God are also paired into male and female forces. When they unite they create, they are in harmony. They can never create while separated. Thus, Kabbalistic magic is essentially a union of opposites that comes into being through the willpower of the magician. The Kabbalist first draws power from the Godhead and then manifests it through

whichever two aspects he wishes to contact for his own purposes. Because man was created in God's image he has all of God's powers within him. Therefore, what the Kabbalist is really doing is manifesting the power of God in himself.

During his magical work the Kabbalist is working with the Kabbalistic Tree of Life, which is the body of God. He must be very careful during his ceremonies, because if he should throw the Tree out of balance he will come in contact with the reverse of the Tree, the demonic forces, known as the Qliphoth. Here are all the devils and destructive forces of the universe, waiting anxiously for the slightest mistake to break through the protective barriers of the Tree and bring havoc into the Kabbalist's life. Anyone who, like this author, has been on the receiving end of such an onslaught knows how terrifying the experience can be.

If we seem to have digressed unduly and devoted too much attention to Kabbalistic magic it is because it is a system that finds echoes in most of today's modern occultism.

THE GODS IN MAN

As mentioned earlier, the gods of nature and the various aspects of the god of Israel, who became the god of Christianity, are one and the same. And as God is the macrocosmos, so is man the microcosmos. That is to say, man is the manifestation of God in the material plane. Thus, the gods of nature, as aspects of God, are also in man.

Modern psychology, particularly the Swiss Jungian school, recognizes the existence of these divine aspects of God in man and calls them the archetypes of the collective unconscious. To Jung the archetypes are "forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time as autochthonous, individual products of unconscious origin."* Because the archetypes were present so far back in the development of man, Jung believed that they have their basis in the most fundamental structure of man's mind. He saw evidence of this in the similarity of symbolic content in myths, religions, sagas, and fairy tales, and in the fact that certain symbols keep on recurring throughout man's history.

Each god or spirit of nature was considered by Jung to be an archetype and thus a force dwelling within the human mind. The archetype of the eternal wonder child, for example, was seen by Jung in Jesus, in the infant Hermes, in Zeus, and even in Moses. The archetype of the universal creative mother, on the other hand, was expressed by Mother Nature, the earth goddesses of the Greek and Roman religions, and by the female principle in the Oriental religions.

The principle of cosmic duality was likewise explained by Jung in his concept of opposites. The action of these opposites is compared by the Jungian

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* See Ira Progoff, *Jung's Psychology and Its Social Meaning.* New York, 1973.

school to the positive and negative poles of an electric circuit or to the diastolic and systolic movement of the heart. The greater the tension between two opposites, the greater the energy that will be derived. According to Jung, without opposition there is no manifestation of energy. The energy released by two opposites, which Jung termed psychic energy, is essentially plastic in nature and thus can be used for creative purposes. Jung believed that "the direction of this energy became possible by transferring it to something similar in nature to the object of instinctive interest."* This is a fine psychological explanation of the mechanisms of magic and the inherent magical powers that are the heritage of man.

So God is in man, and through the qualities inherited from his creator man can, if he so desires, grow up to be a god.

4 The Elements of Magic

MAGIC HAS OFTEN BEEN DEFINED AS AN ART BUT SELDOM AS A SCIENCE. IN reality it is both: an art because it is the expression of human ingenuity in adapting natural things to man's use, and also a science, because it is knowledge attained through study and practice.

Before the magician can shape the world according to his desires he must undergo lengthy and careful training. The esoteric schools, occult societies, primitive initiations, and long periods of apprenticeship that are the absolute requirements of many magical groups are the equivalent of the concentrated courses of study demanded by major universities before they confer a degree. Although there are persons who are naturally gifted with psychic powers, they still must learn how to direct and concentrate their will in order to practice magic effectively. Misdirected or uncontrolled power can be very dangerous and can result in severe damage both to the personality and the physical welfare of the magician. The psychic energies released by the practitioner of magic must be effectively directed and "earthed." Otherwise they will try to manifest themselves on their own, and since they are blind, instinctual forces they will often do so in completely unexpected and terrifying ways. For this reason self-control is one of the most rigid demands of magic and to acquire it the would-be magician must be subjected to rigorous trials. Primitive initiation rites are examples of the severe tests to which the magician must submit himself before he can practice magic effectively and without fear.

The dangers of practicing magic are quite real because the forces that are the plastic molds of the magician's will are an inherent part of his mind and of nature.

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*Ibid.

The magical premises are far from being false, as some scholars believe. They are not the result of faulty logic on the part of the magician but rather an accurate adaptation of natural laws to the workings of magic. Frazer, for example, whose famous work *The Golden Bough* has become a classic on primitive magic, considers magic to be "a false science and an abortive art." Although his analysis of the principles of magic is essentially correct, his comprehension of the true meaning of magic falls wide of the mark, for magic as a science is based on the laws of nature, which are immutable and eternal. No amount of scholarly speculation is going to affect the law of gravity or the laws of adhesion and cohesion or the affinity between positive and negative poles, and these are precisely some of the laws upon which magical scientific premises are based. Likewise, magic as an art is not subject to the whims of the magician. Nothing will happen in the material world, magic or no magic, which is not in accordance with the laws of nature. To adhere to these laws is the constant care of the magician, for to break a natural law can result in total spiritual and mental disintegration.

What the magician does that scholars do not like is to anthropomorphize the forces of nature, identifying them as gods or spirits. This is done purposely to absorb these forces into the magical personality, the better to control them. The primitive sorcerer does this instinctively; the serious student of magic, consciously. But both the educated and uneducated practitioners of magic are concerned with the same thing—to control nature and subject it to their will. Without proper control there is no magic, only trouble.

I would like to digress here to relate a personal experience that will exemplify the perils of lack of control in magic, as well as sustain the claims of the magician that magic is indeed a very real science and a viable art.

Several years ago I was working as an associate English editor for the United Nations in Vienna. At the time I had been studying the occult for many years, but I had not yet undertaken any practical work in magic. One day during one of the diplomatic receptions that are a way of life in the United Nations I met a Syrian doctor who had been practicing magic for many years. In the course of our conversation he mentioned several magic rituals he had tried and found effective, one of which was in an old magic treatise known as *The Sixth and Seventh Books of Moses*. Magical tradition teaches that Moses wrote ten books, the first five being the biblical Pentateuch from Genesis through Deuteronomy. The second five have been collected in two volumes, *The Sixth and Seventh Book of Moses* and *The Eighth, Ninth and Tenth Books of Moses*. Whereas the first five books deal with the origins of the universe and Mosaic laws, the other five deal with Moses' magical art. The two volumes, easily available in paperback, are a curious mixture of mythical lore and intricate magical practices. It is as improbable that Moses wrote these volumes as it is improbable that he wrote the Pentateuch.

After my interesting meeting with the Syrian doctor I went home and started to look among my books on the occult. I knew I had bought *The Sixth and Seventh Books of Moses* several years before, but I was not sure if I had brought the small volume with me when I arrived in Vienna. After some minutes I found it tucked away inconspicuously between two books on magical lore. I pulled it

out and turned the pages eagerly until I located the ritual described by the Syrian. Actually, it was an invocation to the angels, phrased in the quaint and beautiful prose of the medieval grimoires. The ritual required attention to the planetary hours (discussed later) and to the magical correspondences ascribed to the angels.

I read the ritual carefully and decided then that I would try the invocation at the first available moment. A few days later I found myself alone in the house and started to prepare for the ritual. My many years of studying the occult made me feel that I would be able to control any supernatural manifestation, and since I was going to be invoking angelic forces I felt reasonably sure that no harm could befall me. I started by locating the east with a small compass I had bought earlier that day, as I was aware that all acts of white or positive magic must be conducted facing east. The only magical implement I had decided to use was a yellow candle. The archangel Raphael, the angelic force I wanted to contact, is supposed to vibrate most harmoniously with the color yellow, as he is the archangel who stands in the sun. I did not use any incense for purification or any magical circles for protection because I honestly did not think I needed them. What possible harm, I asked myself, could come to me from an invocation to Raphael, who is the acknowledged healer among angels, the essence of health and life-giving rays of the sun?

Thus, book in hand and armed with my candle and pristine ignorance of the magical mysteries, I faced east and started the invocation. I had barely finished reading the words of the ritual when an indescribable sense of apprehension took hold of me. I had the sudden feeling that I was not alone. My hands became cold and damp with perspiration and I could feel the hair on the nape of my neck bristle with the dread of something as yet undefined. The apprehension grew until it became solid terror. I stood in the middle of my bedroom unable to move or speak, frozen in the icy fears of a strange primeval knowledge. This indescribable feeling of helpless horror was to become for me throughout my magical experiences an infallible sign of some mistake committed during the course of a ritual. Even though I have learned to cope with it better since then it still shakes the very foundations of my soul, because I know that it means definite trouble is coming my way in the form of some very real and very physical manifestation. On the other hand, when the ritual has been perfect in every way and the natural forces are in control, the results can be immensely rewarding and the feeling is one of great inner harmony and peace.

As I stood waiting, book in hand, my body shaking uncontrollably, I felt the room start to fill with a strange energy, with an invisible force that was not the less real because of its invisibility. I could feel it; I could almost touch it, it was so real. And it was also indescribably evil. There was nothing angelic or pure about its essence; I knew it could only cause me harm. There is no way I can possibly describe the feeling of horror and hopelessness I faced at that moment, for who could come to my help, who could release me from the coils of the venomous presence that was encroaching around me in that lonely room? I could feel it swell and gain strength until the large L-shaped chamber with its high scrolled

ceiling and tall, graceful doors seemed ready to burst with the foul presence. I tried to keep my self-control, as I knew that upon it depended not only my sanity but my physical safety. Scattered fragments of ancient conjurations came to my mind in vivid flashes, only to fade away into the dark recesses of my unconscious in spite of all my efforts to keep hold on them. At last, aware of my incapacity to control the forces I had released, I raised my eyes to heaven and prayed to God to help me. I prayed with the blind, instinctive faith that can only be born of despair. And slowly, like a reluctant, receding tide, the strange energy began to flow out and dissipated. I walked to my bed on numb legs and fell across it completely drained of strength. I slept for some hours fitfully and uncomfortably. When I awoke I had a mild toothache. A few hours later I was suffering the most excruciating pain I have ever experienced. My face swelled and pulsated as if a thousand demons were poking their tridents into it. I had to undergo immediate dental surgery on an abscessed tooth that had never given me any trouble. I spent a week in bed with complications that threatened septicemia, and when I finally recovered I had to stay another week at home gathering strength before going back to work.

This experience, which is by no means the only one I have had involving uncontrolled magical forces, is an example of the importance that thorough knowledge and control have in the practice of magic. What really happened was that I unwittingly released vast amounts of psychic energy from my own unconscious, which I was then unable to control. The archangel Raphael symbolizes the raw energies of the sun. He also symbolizes life and health; well controlled his influence is beneficent and harmonious. Uncontrolled, however, Raphael becomes the opposite of life and health. He is in fact no longer Raphael but his complete antithesis, a force of negative and destructive tendencies, the sum total of illness and death. What I succeeded in invoking was not Raphael, the life-giving angel, but his opposite, the angel of death. The strength of my prayers, sparked as they were by my instinct for self-preservation, saved me from the negativity of the destructive energies around me but could not dispel them completely. What I felt, therefore, was the physical manifestation of the negative forces I had released, in the form of illness. These forces were concentrated on the tooth because it was the most vulnerable part of my body at the time.

Of course, this example could be explained as a severe case of hysteria and self-suggestion. In fact, I tried at first to ascribe this occurrence to natural circumstances, but since then I have had far too many experiences of this type to have any doubts as to their true sources.

The period of study for the true magician lasts a lifetime. This, which modern occultists call "the great work," is never really completed on this earth. Even when a magician reaches the apotheosis of knowledge and power, and achieves his greatest aspiration and becomes one with God, he must still continue working, this time for the benefit of creation as a whole.

During the first stages of a person's training in magic he is a neophyte or beginner, still outside the temple's door. (The temple in this sense means the

edifice of esoteric or secret knowledge.) As the studies continue and the neophyte's awareness increases, the door of the mysteries opens for him and he then undergoes the first of many initiations. From this moment onward he is known as an Initiate in the mysteries.

Sometimes a person may decide to study magic on his own, perhaps because he is unable to find a suitable teacher or an esoteric group to his liking or perhaps because he is meant to work alone. In this case what are magically known as the "hidden masters" are believed to come to the help of this lone individual and guide him telepathically during his studies. These masters exist in what are known as the *inner planes*, and are advanced souls who have chosen to forego their right to spiritual bliss in order to teach and guide those individuals starting on the magical path. When the time comes, this learner is directed from the inner planes in choosing the appropriate initiation into the mysteries. At other times, when a person is seeking magical knowledge and is unsure about where he should start, these same masters will direct him to a suitable teacher or group on earth. The meeting between teacher and disciple will take place in what might be called a coincidental manner. All magicians know, however, that there are no coincidences in the physical or spiritual worlds and that all so-called fortuitous happenings are in reality predesigns of the all-seeing cosmic forces. Shortly before he died Jung had been busy studying what he called *synchronicity*, a human phenomenon that explains the occurrence of coincidental happenings as the result of the interrelation of cosmic forces in the time-space continuum, a part of the unconscious that blends past, present, and future into eternity.

Many years after his first initiation, and after many years of practical work in magic, the initiate finally becomes an adept. This means he has realized his will and found true knowledge. The adept is a wise, highly spiritualized human being who is nevertheless in total control of the material world. As an individual he has perfect mental, physical, and spiritual balance. He never loses control, because his personality has been synthesized into perfect equilibrium.

The process of magical training is very similar to the process of psychoanalysis, which aims at the harmonious balance of the psychic elements within an individual. The difference with magic is that it constantly searches for synthesis, not only within the mind and soul of the magician but also without, in nature and the material world. The magician seeks correspondences and identification between himself and everything that exists. When he achieves this identification the magical process is completed and he is a man of power; he has realized the god in him.

THE MAGICAL PERSONALITY

Before the aspirant can be considered worthy of initiation he must face the first ordeal of the magician. This is simply an act of self-cognition in which the

neophyte looks objectively at himself and sees both the good and the bad. It sounds easy, but it is in fact rather tricky. The human mind is extremely self-indulgent and we are often the last ones to recognize our own faults. Most of the time we are not even aware we suffer from peculiar weaknesses of character that can be offensive to others, as well as damaging to our personality. The magician must make a careful analysis of his personal traits, endeavoring to exercise impartial judgment on both his faults and good qualities. He must avoid self-indulgence as well as extreme severity with himself. Some schools of magic suggest preparing what is known as "magic mirrors." There is a white mirror and a black one, the white listing all the magician's good traits, the black, all his shortcomings. The purpose of the mirrors is to give the magician a comprehensive overview of his personality so that he knows which are his weak points and which his strong ones. Although the magician is expected to work on the mirrors and try to increase the powers of the white mirror by endeavoring to overcome his weak points, the importance of his self-cognition is to force himself to accept the good and the bad within him with tolerance and understanding. Thus, the magician's first aim is not only self-cognition but specifically self-acceptance. The magician looks at himself in his magic mirrors and says, "That is me. It is not a pretty picture, but that is who I am, and I must learn to live with myself, for I am my only reality. Everything else is relative and transitory, only I am eternal." "Man, Know Thyself," says the magic dictum, and that is precisely what the magician tries to do.

After the initial shock of self-cognition has been sustained, it is the magician's new task to strengthen his will power and mental control. This is often part of his initiation into the mysteries. The tasks may range from the terrifying ordeals that primitive cultures impose during their initiation rites to self-imposed privations on the part of the magician himself. At the same time that his will is strengthening, the initiate is also trying to exercise control over natural forces and to develop a complete identification with them. For instance, he may try mild hypnosis on birds, snakes, and household pets, like cats and dogs. He may also decide to concentrate some of his mental energies on some animal of his choice and then use this creature to focus his will in whatever direction he chooses. This is the origin of the famous witches' "familiars," which are an intrinsic part of magical lore. In reality magicians seldom use animals in their rites, except for occasional sacrifices, but the magician who is truly identified with nature can use any animal to carry out his will if it suits his purposes. He can also control natural phenomena at will and can bring on rain, wind, and lightning, just as he can drive them away.

Aleister Crowley, probably one of the most famous magicians of modern times, is said to have been quite an adept at creating thunderstorms. He would climb to the top of a mountain, dressed in his magical robes, and start screaming out curses and invocations at the top of his voice, while stabbing at the air with his magic wand. After these dramatic performances, a bolt of lightning would invariably cross the sky and soon the mountainside would be in the clutches of a

formidable thunderstorm. Crowley was a black magician with a penchant for publicity, and some of his magical exploits would make Hollywood's best efforts in the field of the supernatural pale in comparison. Magicians are notoriously proud of their magical achievements, and indeed some of the magic schools encourage this apparent conceit as an aid in the development of magical power. Crowley's arrogance was legendary; he boasted of powers unrivaled by any magician in the history of mankind. He believed himself to be the reincarnation of Eliphas Lévi, another famous magician of the nineteenth century, and he also claimed to be the legendary beast from Revelations.

Crowley was very fond of demons, as he was a black magician.

Although many students of the occult accuse Crowley of charlatanism and innumerable vices, there is little doubt that he was an accomplished scholar of rare talent as well as a powerful magician. Crowley enjoyed misguiding the unwary by interweaving the most monumental lies into his magical teachings. He was at the same time quite knowledgeable in the magical arts, for which reason his works are most valuable to advanced students of the occult, provided they are able to glean the gold from the mud in his teachings. One of Crowley's most famed magical exploits was his invocation of the demon Chorozon in the desert of Algiers. Crowley was accompanied by a disciple, Victor Neuburg, during this experiment. Chorozon was identified by Crowley as the "dweller in the abyss" who was not to be confused with an individual force but as all the unmanifested energies of the unconscious mind. (The incident is described in detail in the autobiographical *Confessions of Aleister Crowley*, but considering Crowley's sense of the dramatic it is wise to take his rendition of the story with the proverbial grain of salt.) What actually happened was that Crowley and Neuburg drew a circle in the sand with the proper magical inscriptions and outside it drew a triangle where the demon was to manifest itself. With his usual contempt for consequences Crowley entered this triangle with the preconceived intention to be possessed by Chorozon when he became manifested. Neuburg in turn took his place within the circle and started the invocation. Almost immediately Chorozon took possession of Crowley, who started raving like a wild man and used all his wiles to try to convince Neuburg to leave the circle. When this failed he started to discourse loftily on occult matters. Neuburg fell for this trick and started to make notes of the demon's ravings, without realizing that while he was thus occupied Chorozon was throwing sand on the rim of the circle, obliterating a good portion of it. With a snarl of triumph the demon left the triangle and charged at Neuburg, entering the circle through the break he had created in the sand. Overpowered by the superhuman strength of the demon Neuburg fell down within the circle, with Chorozon digging at this throat with fangs and claws. During the desperate struggle for his life Neuburg was able to draw out his magical sword and with its aid vanquish the demon from the circle, sending him back to the outside triangle. Neuburg then reconstructed the broken circle and continued the invocation until Chorozon was subdued and eventually returned to his dark abode. The experiment was not without

unpleasant consequences, for Neuburg was ill for some time after the encounter with the demon, whereas Crowley's magical powers, according to himself, increased a thousand-fold.

Crowley was a fine example of the magical personality, but he committed several dire mistakes that eventually cost him all his magical powers. The four rules of the magician are, as we have seen, to know, to will, to dare, and to keep silent. Crowley knew, willed, and dared, but he was unable to keep silent. This inability to keep his knowledge to himself was caused by his staggering conceit, which (often condemned by Crowley himself as being the downfall of the magician) led Crowley to try certain magic rites that are best left alone by man. The magician can instruct, he can guide and teach others, but there is always a limit to how much he can say or do without consequences. He must always remember that in spite of his magical and godlike powers he is still human; this humanity is the magician's limitation.

SCIENCE IN MAGIC

We said earlier that magic is a science, a statement sustained by the magician's attitude toward nature and the universe. The observation and utilization of natural laws are, as we have seen, an important aspect of magic, and the magician is alway trying to adapt his practice of magic to the perennial rhythms of nature. The ebb and flow of ocean tides, for example, are identified with the life of man, animals, and plants. The flowing tide is seen as a symbol of prosperity, of advancement, whereas the ebbing tide is considered an emblem of death, failure, and weakness. This belief can be traced back to Aristotle, who believed that no living creature can die except at ebb tide. Breton farmers express the same belief in their conviction that clover will grow only when the tide is flowing in and that butter is best made during high tides. Shakespeare used this ancient myth when he made Brutus say in *Julius Caesar*, "There is a tide in the affairs of men, which taken at its flow, leads on to fortune." The death of Falstaff in Shakespeare's *Henry IV* occurs significantly "e'en at the turning o' the tide."

The magician follows this traditional observance of the tides during his magical works and seldom attempts a magical ritual of increase during the ebb tide. The phases of the moon are correspondingly of great importance in magic, the waxing moon being identified with works of increase and white magic, the waning moon with works of destruction or black magic. Farmers and gardeners also observe carefully the movements of the moon before planting or harvesting. And quite recently criminologists have found a distinct correlation between crimes of violence and passion and the full moon, which precedes its waning phase.

The laws of gravity, of cohesion and adhesion, of polarity, of refraction and diffraction, and all seasonal changes are among the laws of nature observed and used by the magician in his rites. To deviate in any way from natural laws is one of

the forbidden things in magic. In order to avoid making mistakes the magician must therefore study the workings of nature. The serious student of the occult is usually well versed in the physical and biological sciences. Even the primitive magician, though lacking the scientific training of his more sophisticated colleagues, is careful in his observance of natural rhythms.

SYMPATHETIC MAGIC

Sir James G. Frazer analyzed in *The Golden Bough* the principles of magic and divided them into two major categories, namely those of the Law of Similarity and the Law of Contact or Contagion. Both laws are known under the more comprehensive term *Sympathetic Magic*.

The Law of Similarity, also called Imitative or Homoeopathic Magic, states that like produces like or that an effect may resemble its cause. In Imitative Magic the magician acts out in a ritual or spell his final aim in conducting the ceremony. For example, the voodoo practice of making a doll effigy of a victim and stabbing it with pins to cause pain or death to the person for whom it is intended is a form of imitative magic. Burning images made out of wax in somebody's name or writing someone's name on a bar of soap and then melting the soap in water are also examples of this type of magic. The idea behind the magician's action is that the same thing that is happening to the object representing the victim will happen to the victim himself. A simple spell widely used in Caribbean love magic calls for writing the lover's name on a piece of paper and then wrapping the paper in many yards of red thread, the concept being that just as the name of the desired person is being wrapped in the red thread, so will this person become enraptured by love for the magician. Likewise, objects bearing names similar to a desired state or condition may be used to enhance or bring about that condition. Thus, the famed root of John the Conqueror is used to conquer and overpower. Ammonia, which sounds a little like harmony, is used to dispel trouble and bring harmonious vibrations. The root satyricon, whose name has erotic connotations, is used to increase sexual power. Various plants, incenses, herbs, flowers, and animals are associated with natural or planetary forces, which in turn control a variety of human endeavors. The use of plants like myrtle or vervain, traditionally associated with love magic, is a form of calling toward the magician all the magical attributes of these plants.

The system of Sympathetic, and specifically Imitative, Magic comprises a series of both positive and negative precepts. The positive precepts tell the magician how to achieve something by means of rituals and spells. The negative precepts are the so-called taboos of magic, instructing the magician on the things he must not do, to avoid difficulties. Thus, though a love ritual should be conducted at the hour propitious to Venus, the planet of love, it must never be carried out during the hour of Saturn, the planet of sorrow and delay. In this magic rule there is involved a positive as well as negative precept or taboo. Both fall under the aegis of Imitative Magic.

It is easy to see from this that the Law of Similarity is a form of magical make-believe not very different from a child's game of "let's pretend." What the magician does in Imitative Magic is to carry out his material goals on a mental level by complicated rituals finely attuned to natural laws. He believes that the mental plane is the plastic matrix of the material plane and that whatever is plasticized by rituals or a vivid imagination on the mental level will eventually take place in the material world. For this reason the magician learns to develop his imagination and powers of visualization at quite an early stage, for he believes that the more powerfully he visualizes something, the better its chances will be to manifest itself physically. Often he uses material objects, which can range from charms and talismans to simple items like a photograph or a symbol of his desire, to remind himself of his goal. Thus, if he wishes to acquire a material possession such as a house, for example, he will find a photograph or drawing of the house of his dreams and keep it around him constantly. He will imagine himself within the house and pretend he owns it, and hypnotize himself with the idea that he already possesses the house. This form of Imitative Magic is not an exclusive property of the magician; many persons far removed from the magical scene practice it often under the guise of positive thinking. Heavyweight boxing champion Muhammad Ali used to wear a windbreaker that read on the back "Heavyweight Champion of the World" long before he became the champion. And President Carter used to have a sign on his desk in the governor's mansion in Georgia that proclaimed loudly to the world, "Commander in Chief." We all know what tremendous amounts of willpower, determination, and positive thinking were necessary to make both these dreams come true. What this proves simply is that what we commonly know as magic is an inherent trait of the human mind and that we all practice it sooner or later in our lives, often unconsciously.

The Law of Contact, also known as Contagious Magic, states that things that have been in contact with each other will continue to act on each other at a distance long after the contact has been broken. According to this concept it is possible to affect somebody in either a positive or a negative way if we can only acquire some object that has been in contact with this individual. Hair, nail clippings, and articles of clothing are favorites with the magician for this type of magic. A photograph of a person would not qualify in this case unless it had been previously in the possession of that individual. It would, on the other hand, be perfectly admissible for a magical work of the imitative type.

Contagious Magic says that whatever happens to an object that has been in contact with a person will happen to that person as well. What will happen will depend largely upon the intentions of the magician. If, for instance, all he wants is to influence his target into doing his will, the ritual will be designed for this purpose. Thus, he may decide to place the name of the person he wishes to affect inside a wide-necked bottle and then add some personal object belonging to that person, like a piece of clothing or nail parings. Inside the bottle he will also place some honey and ammonia, and maybe a piece of High John the Conqueror, an easily acquired root. This will ensure his dominion over the person he wishes to influence. On the other hand, if he wants to harm that person he will fashion a

small doll in the image of his victim, adding some of the person's hair and nail clippings to the figure and maybe even fashioning a doll dress from a piece of clothing of the victim. The doll can then be burned or subjected to the same fate the magician hopes will befall the object of his hatred.

Many people believe that a person's fate will be more or less determined by what happens to his umbilical cord. If this rejected appendage is placed in a book, for instance, the person is believed to grow up to be a scholar or a famous literary figure. If the cord is thrown into the water its owner will be attracted and affected by that liquid all his life. This belief, a typical example of Contagious Magic, is observed throughout the world, from Mexico and Peru to Austria and Germany.

The universality of magical practices and beliefs forms part of man's cultural and spiritual heritage. For many centuries magic was relegated by man to the dark corners of his mind and labeled on the whole as the superstitious ravings of lesser intellects. Perhaps because he did not understand the workings of his own unconscious, or perhaps because he feared the latent powers he could sometimes discern in his mental makeup, man persistently ignored magic and avoided it consciously and conscientiously. In more recent times, however, this fear has given way to a frank curiosity and interest in both magic and the workings of the unconscious mind, which are, as discussed, very much one and the same thing. As a result, much of our modern literature and music are being deeply influenced by various aspects of the magical tradition. Novels and films like *Rosemary's Baby* and *The Exorcist* are examples of this renewed interest in occult subjects. Modern rock groups like Santana and Earth, Wind, and Fire exhibit deep involvement with magic, as did the Beatles and Bob Dylan. Even classical music has not been exempt from magic's influence—famed director and composer Leonard Bernstein contributed some of his Jewish Kabbalistic knowledge to music in the form of *The Dybbuk*, a work vastly influenced by the correspondences of the Kabbalistic Tree of Life. The prosaic and eminently level-headed world of politics has also fallen under the spell of magic. All during the last Presidential campaign national newspapers throughout the United States published the opinions of eminent astrologers and magicians on the outcome of the election. There is also a growing concern with heretofore ignored aspects of nature. Thus, we see a deepening interest in ecology and in the preservation of natural things. Plants and animals are suddenly subjects of deep concern, and the preservation of endangered species is urged by both scholars and naturalists. Books are being written on the newly discovered sensitivity of plants, and studies are being conducted on the biorhythms of nature.

This increased awareness of the collective mind of the race and the growing concern with things magical can be seen as an unconscious attempt of man to unite and identify with the powers of nature. It also marks the beginnings of a slow but definite return to the magical traditions of the ancients.

5 Initiation and Adepthood

A YOUNG WOMAN STANDS NAKED AND BLINDFOLDED IN THE MIDDLE OF A DARKened room. Her wrists are bound behind her back with a piece of red string that is also looped around her neck. One of her ankles is bound with a piece of white string that seems to wait dumbly to be secured around the other ankle as well.

As the girl stands vulnerable and helpless in the face of the unknown she feels the cold tip of a steel blade press itself insinuatingly between her breasts. A disembodied male voice breaks the total silence of the room.

"O thou who standest on the threshold between the pleasant world of men and the terrible domain of the dread lords of the outer spaces, hast thou the courage to make the assay?"

There is a short hesitation before the girl answers softly, "I have."

The male voice continues, "For I say verily, it were better to rush on my blade and perish, than to make the attempt with fear in thy heart. . . . Say after me: 'I have two perfect words—Perfect Love and Perfect Trust.' "

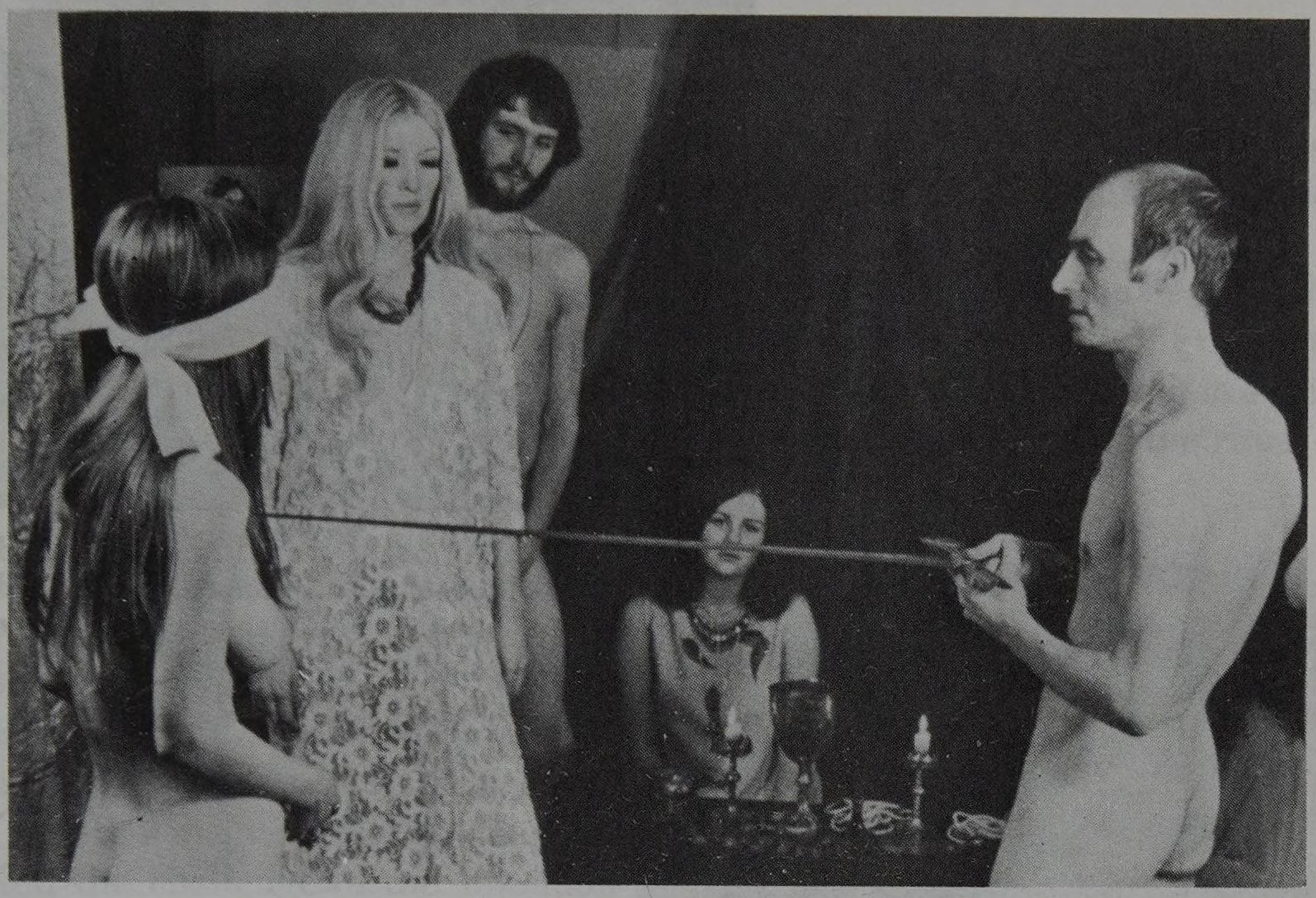
"I have two perfect words—Perfect Love and Perfect Trust," the girl repeats tremulously, and feels with relief the tip of the blade withdraw from her breast.

A black adolescent stands facing the east, his expressionless eyes riveted stoically on the shimmering horizon. The blistering rays of the sun scorch the yellow African grass upon which the boy stands. Gnarled, knotted fingers work slowly and deliberately, cutting strip after strip of flesh off the boy's bloodied penis with a large, dull-bladed knife. The boy's face is bloodied also and some sand is now rubbed on the bleeding vertical gashes that disfigure his cheeks. The boy shifts his weight from one foot to the other. His eyes become clouded and he blinks once and sets his mouth grimly. Not a sound escapes from his lips.

An older woman stands alone facing a homemade altar created from an old bridge table. Upon it she has placed two candles still unlit. There is a chair in front of the altar, and a fairly large mirror is suspended on the wall immediately above the altar's center.

With cold but steady fingers the woman strikes a match and lights the candle on her left side. She wets her lips nervously before pronouncing the words she has so carefully memorized for weeks.

"Sacred Light, symbol of the Greater Light of Divine Wisdom, cast thy rays in the midst of darkness and illuminate my path. . . ."



The Challenge, a traditional part of the first-degree initiation of witchcraft. Witches undergo three initiations. After the third, the female witch becomes a High Priestess, the male a High Priest. The term *warlock*, often used to describe a male witch, is despised by true witches. Before all their ceremonies witches bless all their magical instruments, from which custom stems the traditional witch's greeting, "Blessed Be." The High Priest and High Priestess here are Alex and Maxine Sanders.

She now lights the candle on the right side, and continues, "Unto Light is added Light, that the crossbeams may soften the lines and the shadows and symbolize the easing of pain and sorrow as did the coming of the Greater Light of Divine Wisdom to man."

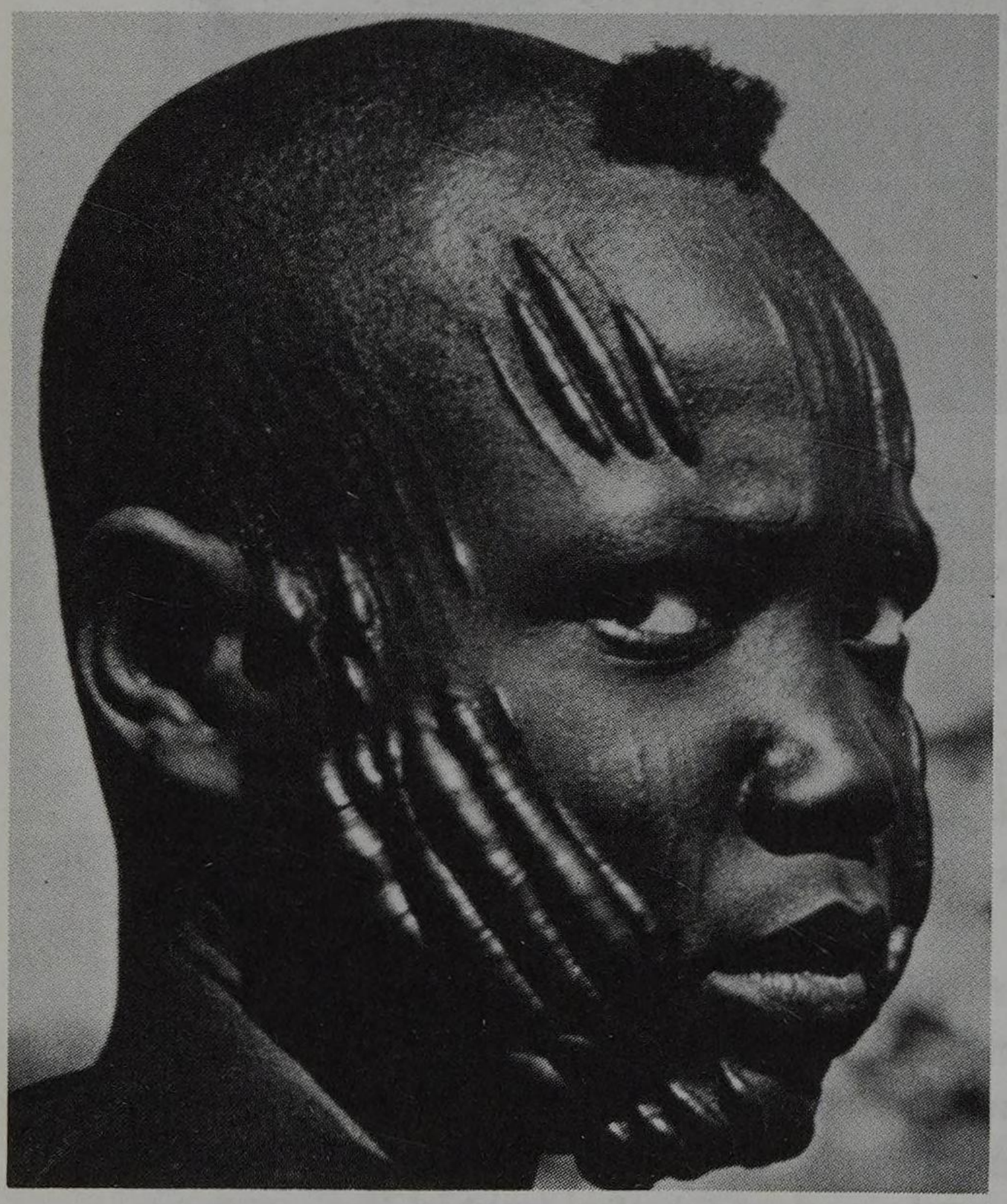
The woman sits down on the chair that faces the altar and stares into the mirror. The light of the candles in the somber room plays tricks with her vision and she imagines there are living shadows swirling darkly within the glass. She swallows audibly and closes her eyes momentarily. Her hands lock automatically on her lap and she opens her eyes again. There is a look of quiet determination on her face as she starts to speak once more.

"Before I cross the mental and spiritual threshold of greater understanding I must courageously face those realities, those notions, that have for so long stood in the shadows of my mind to taunt and thwart me. I now need the strength of the Divine within me."

She stands up again and, leaning over the altar, draws a large cross on the glimmering surface of the mirror. When she returns to her chair her face is composed and she is no longer nervous. She has succeeded in meeting the Challenge.

The Challenge is basically what an Initiation is all about. The candidate is challenged to pass the ordeal of the Initiation if he wishes to enter into the mysteries, and the only defense the Initiate has during the often terrifying experi-

A youth of the Omar tribe in the Sudan undergoes circumcision during his ritualistic initiation into manhood and the religious mysteries of his tribe.



A young boy from Chad exhibits the decorative scars of the facial wounds he received during his initiation. In many primitive societies these scars are considered attractive and a symbol of courage and manhood.

An Australian aborigine gets one of his teeth knocked out during his initiation rite. The symbols painted on his body have special magical meanings.

ence of the Initiation ritual is his courage and determination. All true Initiations consist of either a fearful or a humiliating experience to the Initiate. The latter quality can be compared with the often degrading ordeals that some fraternities and sororities plan for their new candidates.

Fear or humiliation are necessary ingredients of the Initiation because the aspirant must prove his willingness to surrender his entire being during the Initiation process. In reality every Initiation entails a cycle of life and death in a spiritual and mythical sense. The Initiate's old personality dies during the ritual of Initiation and he is born again spiritually after the ordeal.

The spiritual and mental transitions experienced by the Initiate are felt deeply within his unconscious mind. What he has indeed accomplished is the first of many unions with his deep Unconscious. As a result he has learned to conquer the fear of physical death and has realized the far greater importance of his eternal soul over his material body. The increased mental and spiritual awareness that is the result of a magical Initiation also brings with it the added bounty of very real magical powers. These powers were latent in the Initiate but necessitated the challenge of the Initiation to develop them and bring them to the surface of his conscious mind.

The three examples of Initiation rituals with which we started this chapter are typical of a first Initiation. The first example is an excerpt from a traditional witchcraft ceremony that initiates a young witch into the Wicca mysteries. The second is an African puberty rite. The young man is tested for courage and endurance in an effort to prepare him for his future role as a man and a warrior. The last ritual is part of the solitary Initiation of one of the most famous of the magical Orders, whose oath of secrecy forbids the revelation of their name. What all three Initiations have in common is a sense of fear, of impending disaster, and the implicit demand of courage from the Initiate. Once this demand is met the ordeal is over, and the door of the mysteries opens for the new magician.

One of the first things the Initiate must do prior to the ceremony is to choose a new name that will identify him in his new magical personality. This name is chosen according to the magical aspirations of the Initiate, or as a representation of his best characteristics. The name may be symbolic or be borrowed from one of the ancient gods. In witchcraft magical names like Circe and Selene are common, and so are allegorical names like Alba and Serena. Transcendental Magic, the most lofty of the magical systems, prefers Latin-inspired names like Omnia Vincam and Perdurabo, the names chosen by Victor Neuburg and Aleister Crowley as their magical identities. This practice is also observed by primitive magicians. The Yorubas, for example, who have an extremely sophisticated magical system, give to the Initiate the name of the god that presides at the ritual, adding a second name to identify the candidate. Thus, an Initiate of the god Changó might be called Changó-Ilé, meaning the house of Changó.

The magical name is one of the secrets of the magician, and he must never reveal it to the uninitiated. Most of the powers of the magician can be tapped, if only his magical name is known. This ancient magical custom of name changing is

also seen in the Catholic ceremony of confirmation, which children are supposed to undergo after they reach their thirteenth year. A new name is given to the child, which is often the name of an angel or a Catholic saint.

The significance of a new name during a magical Initiation is linked to the rebirth of the personality that is believed to take place after the Initiation. The blindfold and the binding of hands and feet used in many Initiation rites symbolize the Initiate's ignorance of the mysteries and his subjection and enslavement to his impure material body. When the Initiation is over and the hands and feet are freed and the blindfold removed, the Initiate is face to face with his personal god, his deep Unconscious, and is ready to start on his new path to knowledge and wisdom. A transcendental personality and the powers that form part of it mark the transition in the magician's new life and replace his purely human qualities.

The mystical death that the magician endures during his Initiation is necessary because the new life cannot begin until the old one has been terminated. He is in a sense rebaptized in the fires of the spirit instead of the waters of the body. Like religious baptism, magical baptism entails a casting out of devils and the washing away of sin. Just as the human baby is born and then ritually cleansed of original sin, so will the magician emerge reborn from the womb of matter and be cleansed in mind as well as spirit after the Initiation.

Coming-of-age ceremonies, such as the Jewish bar mitzvah, are also Initiation rites of great antiquity. They have been incorporated across the centuries into the liturgical ceremonies of the great religions, but their origins lie shrouded in the magical rites of the ancients.

The ceremony of Initiation, far from being the exclusive achievement of the magician, is a significant and widespread feature of our society and indicates the status of individuals within it. Whether you are a Mason, a Baptist, a witch, or a Catholic nun makes no difference, as long as you have passed the proper Initiation and your new personality has emerged in the form of a new name and a new identity. You are then an accepted member of a peer group to whom you are bound by a similarity of beliefs and aspirations.

THE ADEPT

After the first Initiation the Initiate truly begins his magical work in accordance with the magical system to which he adheres. But regardless of his beliefs he will continue to look at nature with awe and respect and will exercise his new powers with due regard to natural laws.

As the Initiate advances on the path of wisdom he realizes that his true aim is not material power but spiritual evolution. The world of matter, known as "the wheel" by yogis, ceases to fascinate his senses. The Initiate now attempts to break away from the wheel and devote his efforts to an ever-increasing spiritual enlightenment. He no longer uses his magical powers to acquire material

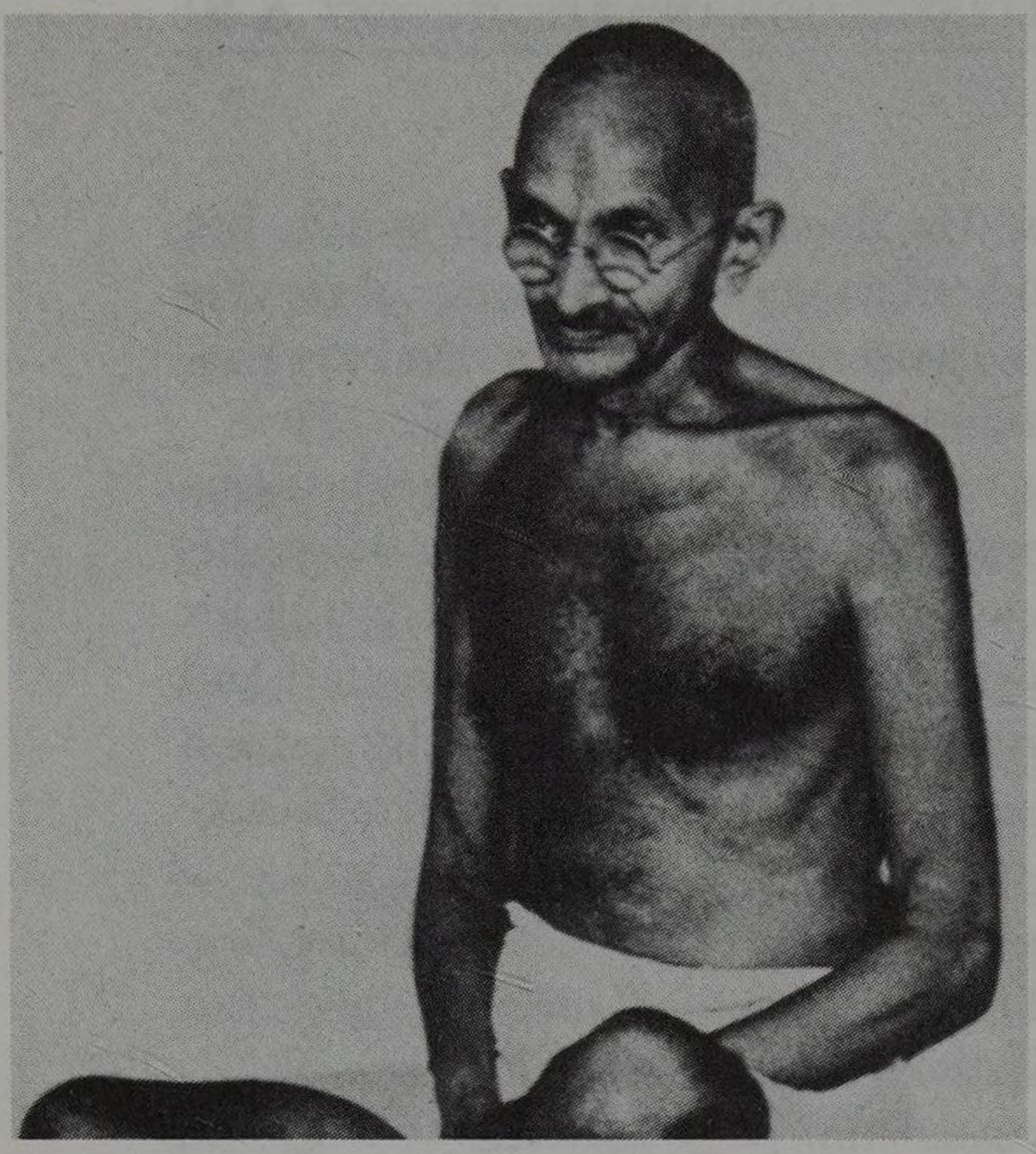
pleasures or indulge his lower appetities. He does not shun the world, but neither does he court it. Like forgotten and outgrown toys, his magical powers and knowledge no longer fascinate him. His quest now is to understand the true meaning of his existence and to identify and unite himself with God.

Curiously enough, the less the Initiate uses his powers and the less he cares for the material world, the greater his powers will grow and the greater will be his dominion over the material world. No longer tied to the wheel of desire, all his previous desires come to pass without effort. The world is his to command, and he disdains it. His will is law and is immediately made manifest by natural decree. Nature worships at his feet and he is one with God, *his* God. The Initiate is now an Adept.

Much has been written about the awesome powers of the Adept. Many men and women have claimed to have reached that highest of all magical states, but few were able to prove their claims, because the true Adept is no longer interested in personal glory. When he chooses to reveal himself to the outside world he generally has a reason for it, one that nearly always involves a lesson. Mahatma Gandhi was a High Adept. Like all true Adepts he retired from the world and devoted himself to a life of self-denial and meditation, choosing to reveal himself to the world because he wanted to teach the world a lesson. This lesson was what Gandhi called *Satyagraha*, nonviolent resistance. *Satyagraha* was Gandhi's magical word. With it he accomplished the task he set himself, namely to gain the independence of India from British rule. Peaceful resistance meant for Gandhi not only resistance to the British but to the snares of the world. He repudiated the title of "Mahatma" (great souled), which reflected personal prestige so great that he could exact political concessions simply by threatening "fasts unto death." He lived austerely, barely eating, and eventually surrendered his physical life to an assassin's bullet. Gandhi's life and death were his personal choice as an Adept, and like a true Adept, power and honors were his without his wanting them.

Among the many self-proclaimed Adepts we can count people like the notorious Madame Blavatsky, the founder of the famous Theosophical School, who claimed to have been directed in her magical exploits by a Hidden Master from Tibet. Blavatsky was a Russian woman of high birth with a flamboyant personality that startled turn-of-the century Europe. Undeniably gifted with unusual psychic powers, Blavatsky was nevertheless accused of fraud by many occult scholars of her time. Although we are indebted to her genius, which left us a valuable collection of magical and mystical works, we cannot rank her as a High Adept, because she lacked the Adept's one distinguishing trait: a total disregard for material gain. What Blavatsky indeed was was an Initiate of high development and promise who might have reached Adepthood in due time.

Names like Cagliostro, Paracelsus, Giordano Bruno, and Agrippa come to mind, not to forget Crowley, who naturally claimed High Adepthood early in his magical career. These should, however, be classified as High Initiates, men of great magical knowledge and power, who fell short of Adepthood simply because



Mohandas K. Gandhi, a true High Adept, during one of the many fasts he undertook to liberate India from British rule.

Madame Helena Petrovna Blavatsky, author of several important treatises on occultism, chief among which were *Isis Unveiled* and *The Secret Doctrine*. The founder of the Theosophical Society, Madame Blavatsky claimed she received all her knowledge through telepathic messages from a Hidden Master in Tibet. (Theosophy is the science that purports to gain knowledge of God and the universe through mystical insight.) Of a robust and boisterous personality, she smoked cigars and drank with the enthusiasm of a Cossack. Her undeniable psychic gifts and extraordinary erudition did not protect her from violent attacks by detractors, who accused her of using fraudulent means to stage her more spectacular demonstrations during spiritual seances. Colonel H. S. Olcott and Mrs. Annie Besant were among her followers. Mrs. Besant later became one of the most famous exponents of theosophy in the United States.

of their fascination with the material world. As High Initiates, however, they tended to leave their mark on the world, in the form of their magical teachings. Most High Initiates become masters and teachers, and it is here that we find priesthood material.

The Priests or Priestesses in magic are the representatives of the gods on earth. They are not, like the Adept, God himself, but vessels for God's manifestation. The High Priestess of witchcraft calls the Moon Goddess upon herself during the traditional witchcraft ceremony. As the Moon force, a symbol of the Female Principle, descends, the Priestess becomes the Goddess. The Power stays in her during the ceremony, and in this way she can accomplish many magi-

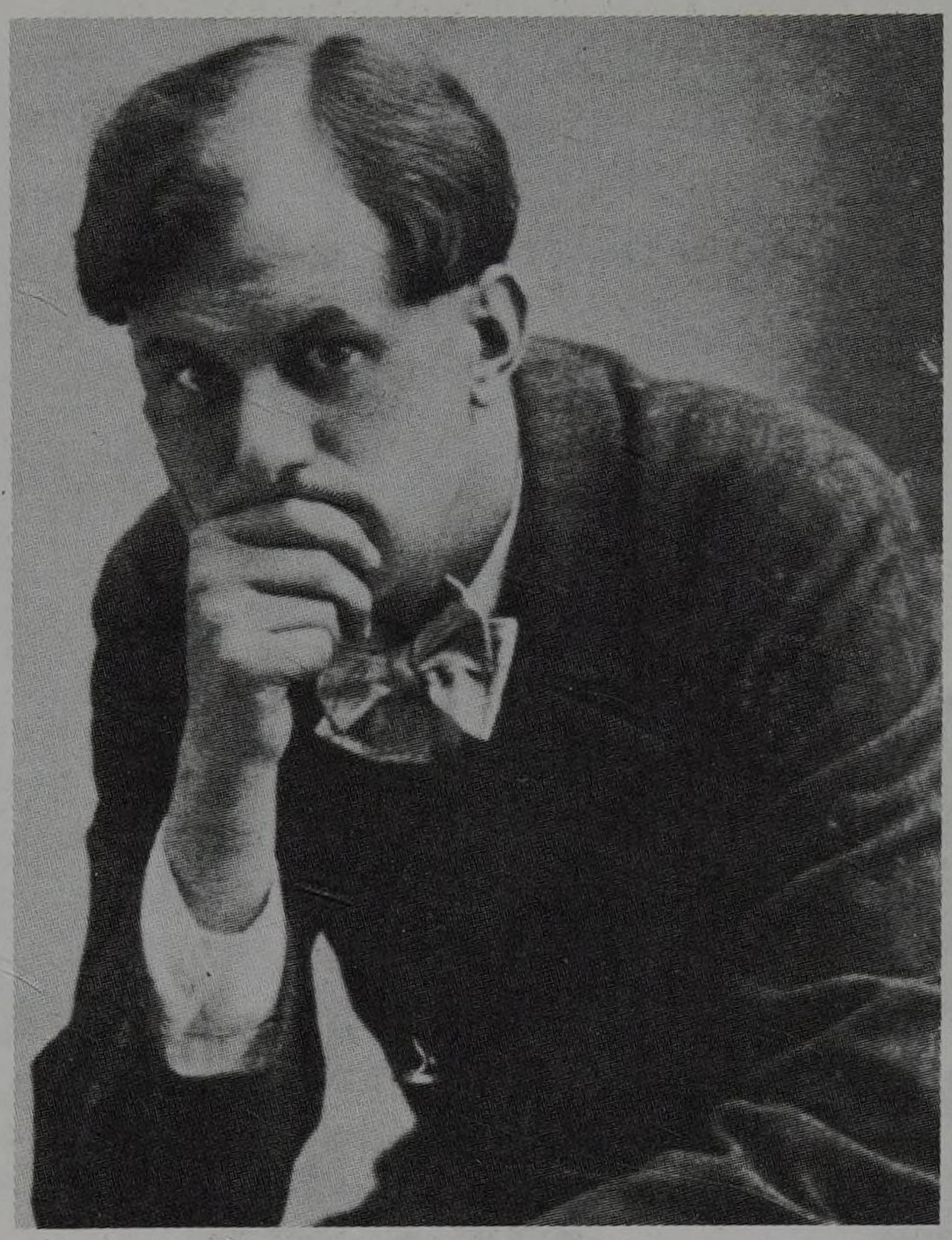
Brompton Studio

Portrait of Agrippa from his work *De Occulta Philosophia*.

The famed physician and magician of the Middle Ages, Paracelsus, at the age of forty-seven. From a woodcut by August Hirschvogel.

cal feats. When the ceremony ends, however, the Moon Goddess departs and the Priestess once more resumes her human personality. The Priestess, as a vessel for the Goddess, has an increased awareness that manifests itself in many forms. She is usually telepathic and clairvoyant and has fine divination gifts. Her magical powers are also highly developed, but she usually needs to identify with the Goddess before carrying out a magical rite of any importance. If she goes on the magical path and becomes an Adept, she will no longer need to contact the Goddess for power because she will have become the Goddess herself and her word will be power.

We have all heard about the power of the spoken word. The magician is in-



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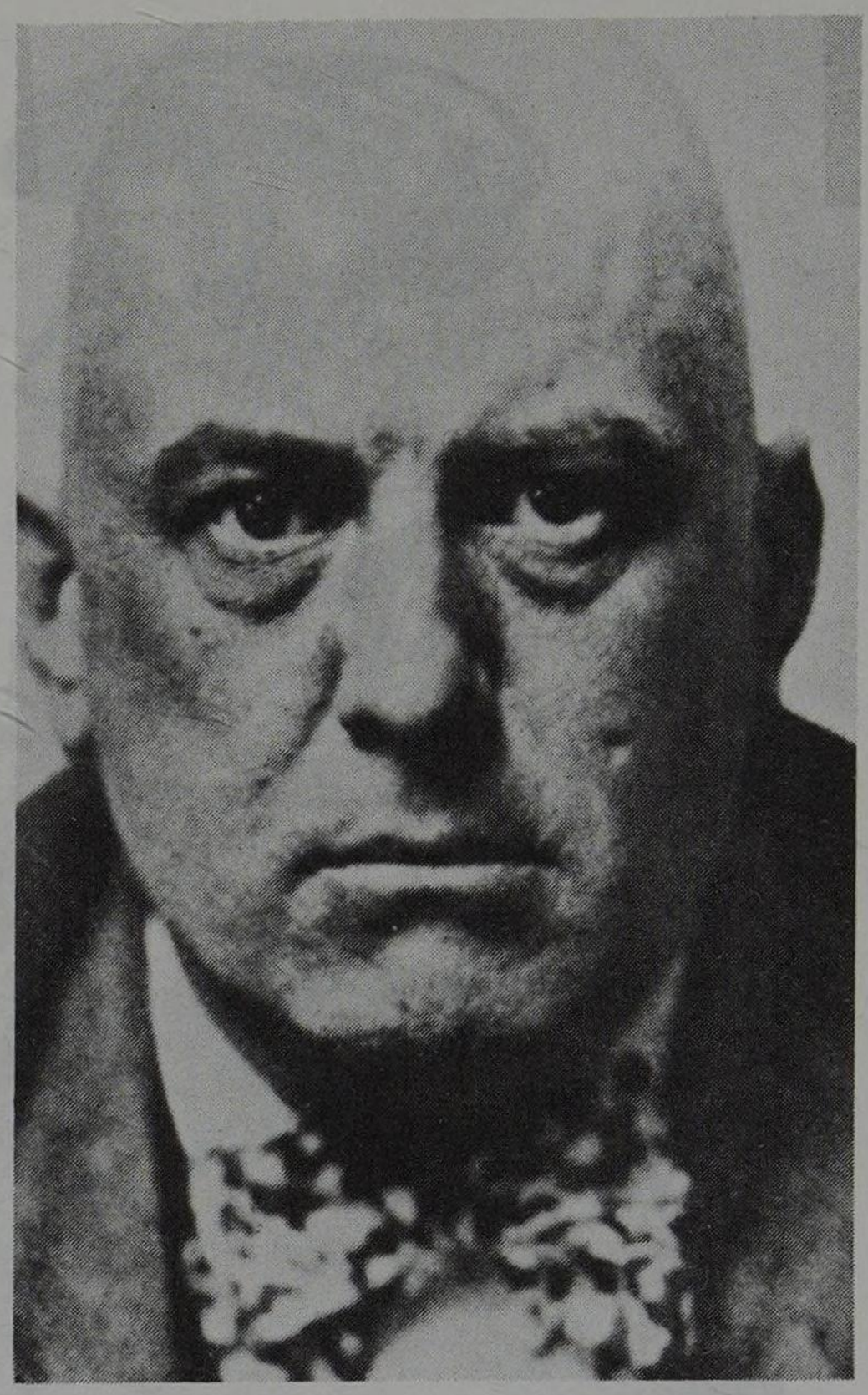

B

The three ages of Aleister Crowley. (A) At the age of thirty, before he embarked in what was to be a lifelong adventure and love affair with magic. (B) At the age of thirty-seven Crowley proclaimed himself the Great Beast 666. His brilliance and cynicism earned him both the contempt and the reluctant admiration of his contemporaries, exemplified by W. Somerset Maugham's portrait of Crowley in his novel *The Magician*. (C) At the age of sixty-eight, the fires of youth long gone from his emaciated body, Crowley still had a glow of wonderment and the look of a visionary. He died four years later, in 1947, in London, after having rocked Victorian England with his exploits as a poet, writer, painter, master chess player, mountaineer, devoted lecher, drug addict, and master magician. His magical system, which he called magick, has been described as a house within a house and is probably the most monumental contribution to occultism since the Middle Ages.

C

tensely aware of this mysterious quality of vocal sounds. God created the world, says Genesis, by means of speech. He said, "Let there be light," and there *was* light. The act of creation, which was essentially an act of magic, came about by means of the spoken word, and ever since, man has used words in his acts of magic.

The Kabbalah has a fascinating story to tell on the creation of the world by sound. It says that when God decided to create the universe He was uncertain as to which letter he would use to begin creation. All the letters of the Hebrew alphabet came to God in one long line and each pleaded with Him to use it, naming and vastly exaggerating all its wonderful qualities. God listened to all of them thoughtfully, and finally decided on the letter *Beth*, which means house or container. With the power of the letter *Beth* God "contained" the unmanifested universe and created the entire cosmos. Indeed, the first word of the original Hebrew version of Genesis starts with the letter *Beth*. This first word, *Berashith*, is composed of the letters *Beth*, *Resh*, *Aleph*, *Shin*, *Yod*, and *Teth*. Its true Kabbalistic meaning is, "The Spirit of God brought into continuous expression the dual principle of life and death, the pulsation of existence, by containing and realizing it in an infinite array of cosmic manifestations."*

Early in his magic training the magician chooses a magical word that will embody all his magical knowledge and power. As he grows stronger magically his word of power grows stronger as well. Often when a magician desires to accomplish something magically he utters his word and, if his power is controlled, his will is manifested physically and his desire is realized. However, this requires much magic training and a powerful polarization of willpower. The word of power of a magician does not necessarily have to be a single one; some magicians carefully compose a magical phrase that is in itself an expression of their will. If the magician goes on to become an Adept, his word becomes a law of nature and whatever he wills with it comes to pass.

Yogis usually give their *chellahs* or disciples a word of power that is exclusively their own. This word, called a mantra, is repeated by the *chellah* many times when he wishes to reach a transcendental mental state. Mantras are used often in Yoga for meditation purposes.

Jesus, who was a High Adept, used his word to transform the world. Jesus' word, *universal love*, is embodied in his famous teaching, "Love your neighbor as you would love yourself."

From Initiate to Adept there lies a long, hard road. Very few Initiates are able to break away completely from the wheel of the material world in order to reach Adepthood. The world of men is, like the song of the sirens, very difficult to resist. Adepthood entails the sacrifice of the human for the Divine, not an easy feat to accomplish when one is enclosed in human flesh. Furthermore, the way of the Adept often means the voluntary surrender of life in the pursuit of a high spiritual ideal. Mahatma Gandhi, Siddharta Gautama (Buddha), and Jesus are exam-

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*See M. González-Wippler, *A Kabbalah for the Modern World.* New York: Julian Press, 1974.

ples of such selfless surrender. If we look at the long and tortured history of mankind we can easily identify the Adepts that have blazoned the way for man's conquest of matter. Each and every one has been an example of the Divine in man.

6 Types of Magic: White versus Black

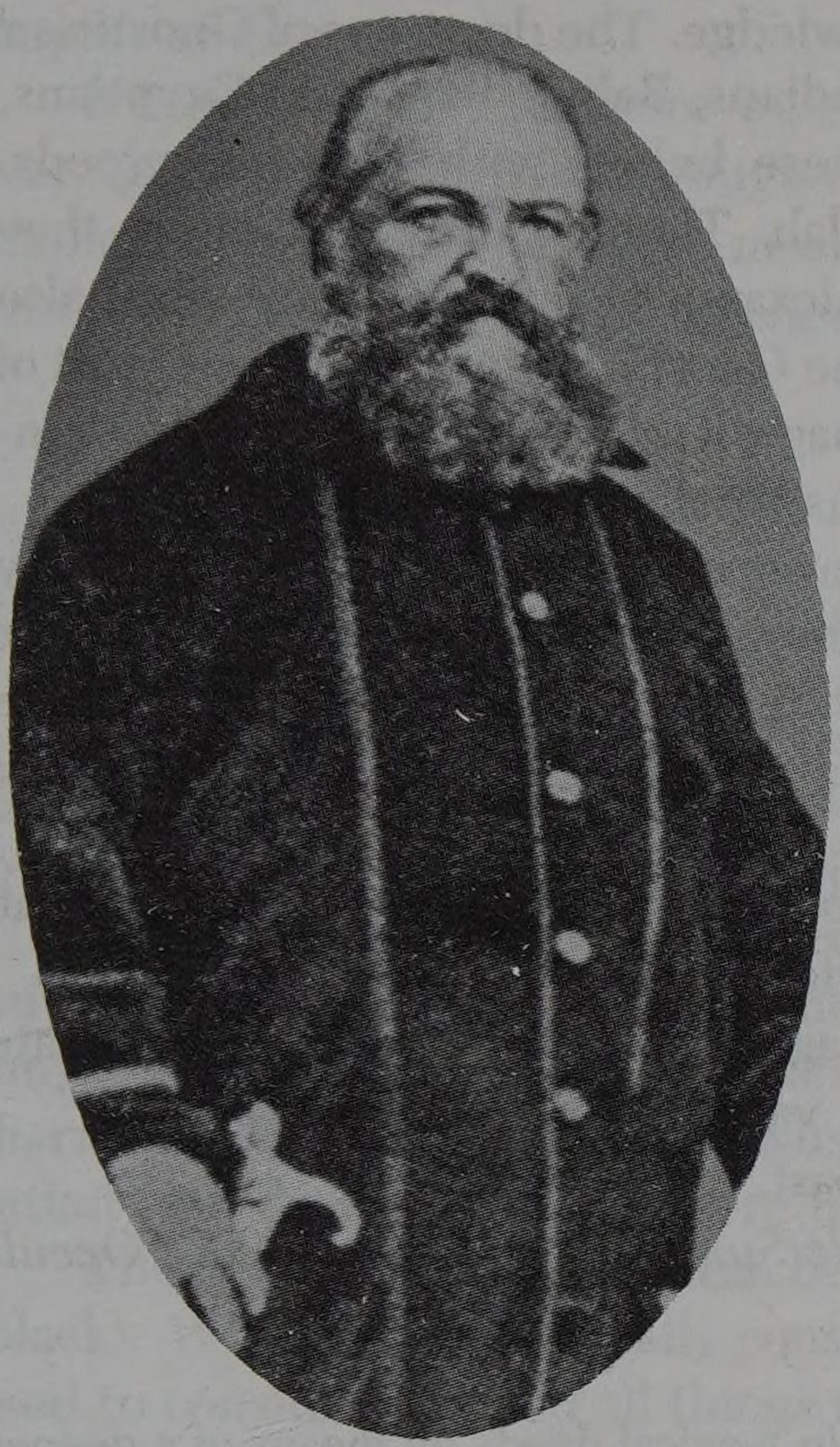
DO YOU WISH TO STOP SMOKING OR STOP DRINKING? DO YOU WANT TO SAVE YOUR marriage, have a baby, get a job? If you want any of these things or others equally positive, white magic might do the trick. On the other hand, if what you want is to harm an enemy, destroy crops, bring on war, or kill an unborn baby, black is the right color for your magic. One of the decisive factors in determining the kind of magic to be used in a specific endeavor is the magician's intention. If his intentions are positive the magic may be termed *white;* if negative, the magic is *black.*

In reality it is very difficult to categorize magic and to dress it in a predetermined hue. It would be more accurate to say that magic is simply directed power of a rather neutral color. And many magicians would condemn the use of power to effect changes in the natural order of things as an infringement of the laws of nature. To these magicians such abuse of power is in itself black magic.

In order to understand better where the terms *white* and *black* magic fit in within the magical scheme we should start by looking at the various kinds of magic. Magic, as we have seen, is the traditional science of the secrets of nature. For many centuries it was kept zealously away from the masses, as it was feared by Initiates and Adepts alike that the esoteric body of natural wisdom embodied in magic might be degraded and used for nefarious purposes by the uninitiated. The truly awesome powers that can be developed by proper use of natural forces might also result in a self-destructive pride, if a person were not in total control of these forces and were unable to absorb them into his personality.

That magic is the highest of all sciences is never doubted by the magician. Jollivet-Castellot, an alchemist and philosopher, has this to say about magic as a science: "Magic is by no means, as most outsiders imagine, the negation of science. Quite on the contrary, Magic is *Science,* but Science with syntheses, almost integral Science, its horizons being the absolute, the Infinite in Unity. . . . In truth *Magic is the knowledge of the action and combination of the forces of the Universe, the study of their conduct, their involution, their evolution. . . .*" [My italics.]

The entire body of Magic, often known as Occultism, is the science of the ancient philosophers, who were called Magi. This term, from which the name *magician* stems, is the plural form of *Magus,* meaning priest, wise, excellent. Perhaps the most famous among the Magi were the three legendary kings that



Eliphas Lévi, whose real name was Alphonse Louis Constant, was a priest and teacher at a Paris seminary, which he was later forced to leave. He renounced the Church and married a much younger woman who eventually deserted him. He became a magician of considerable renown in the mid-nineteenth century, though his subtle wit and devastating irony gained him considerable animosity among his peers. He was the Continental Imperator of the Golden Dawn, where Aleister Crowley was to begin his early magical training many years later. Chief among Lévi's works were *Transcendental Magic* and *The Key to the Mysteries,* which revealed the mysteries of religion and the secrets of the Kabbalah.

came to worship the infant Jesus in Bethlehem. Moses, Solomon, Merlin, Hermes Trismegistus, Raymond Lully, Apollonius of Thyana, Albert the Great, were all part of the Magi tradition. In more recent times men like Stanislas de Guaïta, Eliphas Lévi, Papus, and Crowley joined the ranks of Magi. Women were also admitted to the mysteries; Madame Blavatsky and Dion Fortune are two names well known in modern magic.

As we have seen, the occult sciences flourished throughout the ancient world. They were practiced in Persia, Greece, Etruria, and survived the birth of Christianity and its subsequent persecution of sorcerers and magicians. It is well known that when one cult overpowers another, the secret rites of the superceded faith become the forbidden magic of its successor. Likewise the gods of the older cult become the demons of the new. Thus, we see that the Devas or deities of the Veda become the Daevas or demons of the Avesta, just as the gods of the Greek and the Roman pantheons became the devils of the Christian churches.

There was, however, one important difference at the beginning of Christianity. During this period various sects were formed that incorporated ancient occult beliefs into a body of knowledge they called *Gnosis,* or true faith in God. The Gnostics flourished in the third century, in the Alexandrian schools, under men like Porphyry, Plotinus, and Iamblichus. Gnosis proclaimed that matter was evil and that spiritual purification could come only through faith in God.

The term *Gnostic* is derived from a Greek word meaning "to know." It shared an identification with the terms *witch* and *wizard* because these terms, meaning "those who know," also imply knowledge. The doctrines of Gnosticism embraced the secret magic of the ancient Indians, Babylonians, and Egyptians, and attempted a complete synthesis of these beliefs with Christian creeds, astrology, alchemy, and the Jewish Kabbalah. There is little doubt that they derived much of their knowledge from Alexandria and that they were also influenced to some extent by Mithraism. The Gnostic sects were many. Most of them had a priestly class that practiced the magical arts, specifically astrology, incantations, exorcisms, and the use of charms, spells, and talismans.

It was Iamblichus who marked the difference between what we know today as white and black magic. In order to keep the secret teachings pure he thought of the term *theurgy* to define positive or white magic. *Theurgy*, or intercourse with celestial spirits, was to be the diametrical negation of *Goetia*, or black magic, intercourse with the infernal spirits.

Although many of the Gnostic teachings perished in the course of time, what remain today form the bulk of modern magic.

When we speak of different kinds of magic what we try to do is to separate that immense body of knowledge into its various aspects. This has been attempted by many occult scholars in the past.

Bosc de Veze, for example, in his *Little Synthetic Encyclopedia of Occult Sciences*, divides magic into four parts:

1. *Natural Magic:* The ability to perform certain magical deeds by means of a deeper knowledge of the laws of nature. This was the magic of Hermes Trismegistus and Zoroaster. Within it lie hidden the secrets of the Kabbalah.
2. *Mathematical Magic:* The thorough knowledge of the mechanical laws. This was the magic of Albert the Great, among others.
3. *Poisonous Magic:* Dealing with philters, potions, metamorphoses. It was the magic of Agrippa, Circe, and Medea.
4. *Ceremonial Magic:* The most powerful and fearful of all magics, providing intercourse with angels and demons. This is the magic of witchcraft, satanism, and transcendental occultism.

Magic has also been divided into the exoteric and the esoteric methods. *Exoterism* is the part of magic that is easily available to the general public in the form of fairy tales, biblical narratives, legends, and sagas, as well as symbolical designs, such as pentacles, mandalas, and magical diagrams. *Esoterism* is the secret knowledge in magic that was transmitted orally across the centuries. To examplify these definitions we can use the biblical story of the creation of the universe.

The exoteric part of the biblical narrative tells us that God created man and the universe in six days, and lets it go at that. The esoteric aspect of the story goes deeper. It tells us that in the beginning, God, as the Unmanifested First Principle, decided to manifest His essence in the material world. He first formulated a

mental plan of creation (see the first chapter of Genesis). Then he united with the Female Principle and from this union the actual creation came into being (second chapter of Genesis).

It is undeniable that there are esoteric and exoteric aspects to magic. However, these aspects are not enough to determine the intrinsic qualities of occult sciences. For our purposes the most definitive categorization of magic divides it into three parts: Low Magic, Alchemy, and High Magic.

LOW MAGIC—THE PRACTICAL ASPECT

The term *low magic* is never used in a derogatory sense in occultism. It is rather that aspect of magic that deals with the application of magical knowledge to acquire things in the material world.

Low magic or practical magic comprises most of what we know today as occultism. Witchcraft, astrology, planetary magic, ceremonial magic, invocations, conjurations, necromancy, satanism, demonology, spell casting, the making of charms and talismans, curses, the use of incenses, candles, and all forms of divination—all these and many more make up the lofty edifice of low magic.

The practice of low magic can be either creative (white magic) or destructive (black). White magic is usually considered good, black as evil. We have grown used to considering good all things that are of a positive or beneficent nature. Thus, magic that heals, that uplifts the spirit, is good; it is white magic.

Black magic, on the other hand, is said to be evil. But what *is* evil? It is not enough to say that evil is destruction or negativism; it is more than that: evil is excess. The curses, demons, dark spells, and murderous philters of black magic are all the result of some form of excess. Excessive pride, hatred, lust, for either power or the flesh, excessive ambition, fear—these are the real ingredients used by the black magician in his dark rites.

Every human being has two distinct personalities living within him, the demonic and the divine. The magician has free access to both. When he is able to harmonize them he becomes the perfect man. The Gnostics believed that matter was evil. The esoteric truth behind this belief is that man stands between two worlds, one of matter and the other of the spirit. Man is spirit trapped in a material body. The more he yields to matter, the more he is prey to excess and thus to evil. Matter in itself is not evil, it is only conducive to excess. The magician who learns this secret and is able to control matter and harmonize it with spirit is the true Adept. For him matter ceases to be important. It is *maya*, illusion. He knows his body is only a shell he is temporarily inhabiting during a short process of spiritual purification. He will not despise matter or the material world. On the contrary, he will respect his body as a useful vessel for experience and the world around him as the manifestation of a higher intelligence. Thus he will seek to find harmony within himself and with others and will continuously search for ways in which he can serve the Creative Force of the universe.

Black magic is encased in matter. Its aim is power over the material world, regardless of the consequences. The spiritual world is of no interest to the black magician except to invoke its reluctant denizens to carry out his will in the world of matter. An awareness of his own powers usually overcomes the black magician, giving rise to an egotistical pride of hellish proportions. He becomes self-centered and tyrannical. His will to him is law, the only law. He defies God and nature, openly and often. All the demons of hell come rushing forward from the hidden depths of his unconscious and take over his conscious personality. He becomes truly the devil incarnate and basks luxuriously in this demonic identity.

Black magicians are often called sorcerers and black witches. Satanists and demonologists are also classified in this category. The sorcerer, however, can hardly be classified as a magician. Although his knowledge of practical magic is usually extensive, the sorcerer seldom has a true understanding of the cosmic laws. He is essentially an empirical worker who uses magical methods without a theoretical basis. For this reason his type of magic is generally intuitive rather than intellectual. When he fails, and he often does, it is precisely because of his ignorance of natural laws. The African witch doctor, the shaman, the village witch, and the Australian aborigine are all sorcerers rather than magicians.

There is another important difference between the sorcerer and the black magician. The sorcerer is often an honest person who tries to exercise his supernatural gifts to help others. When he causes harm he always tries to find an excuse for his negative works. The black magician needs no excuse. His aim is personal power, and he could not care less who gets trampled in the process.

Black magic can therefore be defined as an effort by the magician to carry out his will through his knowledge of natural laws, *regardless of the consequences*. It is also an attempt to exert his will over nature and the cosmos and to establish himself as god on earth. Black magic can be classified as evil because it is the result of the magician's *excessive* pride and lust for power.

The difference between white and black magic is clearly postulated by two of the most famous laws of magic. "An it hurt none, do as thou wilt," says the white magician. The black magician alters this dictum significantly, as he answers, "Do as thou wilt, shall be the whole of the law."

For all their basic differences the white and black magician respect each other and do not interfere with each other's works. Black magicians are known in occult circles as the Brethren of the Left-hand Path. White magicians are the Brethren of the Right-hand Path.

It might seem at first glance that the black magician is having more fun than his more cautious brother. In reality, the black magician's pride and arrogance eventually bring about his downfall, and sooner or later he realizes the hopelessness of his quest. He must inevitably pay nature back for his excesses, and the debt may be repayable only with spiritual disintegration. To be, to exist, is the essence and aim of the personality. This existence is in mind, in spirit. And it is the existence of his mind, his ego, his spiritual being that is being constantly jeopardized by the black magician, for the Divine Principle that created him can easily

disintegrate his being and return the dissociated particles to the unmanifested chaos whence they came.

Because cosmic laws are immutable and divine and because they control the whole of the created universe, every time a magician uses his will to manifest his desires he must take care that these laws are not abused in any way. Any changes in consciousness that he brings about he must answer for in the final reckoning. Therefore, he has to be careful that his principles are high and his intentions pure, for he must be ready to pay for each of his interferences with the workings of universal laws.

ALCHEMY

High magic and alchemy are twin branches of the magical system known as Hermetism, which is in turn the embodiment of the teachings of Hermes Trismegistus. This last name means the thrice greatest Hermes and is the title given by the Greeks to the Egyptian god Thoth or Tehuti, the lord of wisdom and learning. Thoth was believed to be the scribe of the gods and therefore was in charge of all knowledge. Because the accumulated wisdom of Egypt was concentrated in this god, the name *Hermes* was placed at the top of an extensive cycle of mystical literature produced in early Christian times. Most of these works, known as Hermetic or Trismegistic literature, have disappeared over the centuries, but tradition says that all the Hermetic wisdom was inscribed in a legendary emerald tablet that enclosed within its cryptic wording the entire system of modern and traditional magic. The message is short and abounds in symbolic terminology. Its true meaning must be found within man's own soul. Here is the message of the emerald tablet:

> True, without falsehood, certain and most true, that which is above is the same as that which is below, and that which is below is the same as that which is above, for the performance of the miracles of the One Thing. And as all things are from One, by the meditation of One, so all things have their birth from this One Thing by adaptation. The Sun is its Father, the Moon is its Mother, the Wind carries it in its belly, its nurse is the Earth. This is the Father of all perfection, or consummation of the whole world. Its power is integrating, if it be turned into earth.
>
> You shall separate the earth from the fire, the subtle from the gross, suavely, and with great ingenuity and skill. Your skillful work ascends from earth to heaven and descends again to earth, and receives the power of the superiors and of the inferiors. So thou hast the glory of the whole world—therefore let all obscurity flee before thee. This is the strong force of all forces, overcoming every subtle and penetrating every solid thing. So the world was created. Hence were all wonderful adaptations, of which this is the manner. Therefore am I called Hermes Trismegistus having the three parts of the philosophy of the whole world. What I have to tell is completed concerning the Operation of the Sun.

In this message lies the key to the mysteries. All forms of magic can be worked with the same formula: "That which is above is the same as that which is below. . . ." Macrocosmos is the same as microcosmos. The universe is the same as God, God is the same as man, man is the same as the cell, the cell is the same as the atom, the atom is the same as . . . and so on, ad infinitum.

"You shall separate the earth from the fire, the subtle from the gross, suavely, and with great ingenuity and skill." Herein is the first principle of what the ancients called hyperchemistry, or alchemy.

It has been said sometimes that alchemy is an abortive and ludicrous attempt at chemistry, but nothing could be further from the truth. Alchemy is an ancient science. In remote times men studied nature in its body, its life, and its spirit. The study of nature led to the development of the laws of universal organization. Studying its life brought about a formulation of the laws of transformation, including the transmutation of metals. The study of its spirit led to the power of creation. After the fifteenth century the study of the body became the absolute domain of science. The study of life and the spirit was relegated to a corner and became an object of scorn and contempt on the part of scientists. Alchemy became the heir of these forgotten teachings.

Alchemists agree with chemists that there is unity in matter, but whereas chemistry teaches that atomic particles are the smallest units in matter, alchemists believe in an ultimate essence that they call Ether, or the universal fluid. Alchemists think of matter as being composed of molecules that are in turn divided into atoms, which are about one degree removed from Ether. Matter to the alchemist is therefore compact energy, which can be dissolved into free energy or force. For the alchemist energy and matter are the same thing, namely substance. This substance is the Absolute, the One that Hermes Trismegistus describes in the Emerald Tablet. This One is divided into three parts: Intelligence or force, Energy, and Matter.

Alchemy teaches that matter is composed of identical atoms in various groupings. The differentiation between the groupings makes the variations between the elements. The Ether, of which the atoms are composed, goes through a process of evolution. Based on this belief, alchemists claim that it is possible to transmute metals, to change one metal into another, such as lead into gold. This is done by extracting certain atoms from lead and regrouping them into the atomic design of gold, which can be accomplished only by the Philosopher's Stone, a chemical compound that can transmute baser metals into either gold (the Great Work) or silver (the Little Work).

Some alchemists say that the Philosopher's Stone is a symbolic name for the power to transmute matter into spirit and that it must not be taken in the literal sense of the word. The ancient alchemists taught everything in riddles to confuse the uninitiated and the profane, but there are some authorities in alchemy who claim to have seen and even worked with the Philosopher's Stone. Van Helmont claimed that he had seen and touched it and that it looked like a yellow powder. In 1897 Dr. Stephen H. Emmens, a renowned alchemist, is said to have sold to

the government of the United States ingots of a metal he called Argentaurum, a mixture of silver and gold that he claimed to have made with the Philosopher's Stone. Dr. Emmens's theory was that since gold is usually found mixed with varying amounts of silver in its natural state, then either gold or silver is transmuted into one or the other naturally, or both of them derive from another substance. Emmens believed he had found this third substance, which he called Argentaurum, that being a coined word meaning silver(argent)=gold(aurum). The gold Emmens produced was made from silver that had at least 5/1000ths of 1 percent of gold in its composition. The silver was hammered for long periods by a special mechanical device. The heat generated by the hammering was carried off by coils of liquid carbon dioxide. The metal produced by this method contained 53 percent gold, 38 percent silver, 8½ percent copper, and traces of iron, platinum, lead, and zinc. According to its records, the U.S. Assay Office bought 661 ounces of gold from Dr. Emmens in 1897 alone, ingots valued in today's market at about $50,000. Dr. Emmens was a well-known scientist, mathematician, inventor, poet, and novelist, who served for some time as consultant to the U.S. government and devised a new explosive, called emmensite, for the U.S. army. The famous British scientist Sir William Crookes duplicated Dr. Emmens's experiments successfully around the turn of the century.

There is an intrinsic link between alchemy and the Kabbalah, which also teaches a unitarian doctrine. Like alchemy, the Kabbalah sees three planes in nature—the mental, the astral, and the material. The Hermetic science, which pivots on the Kabbalah, gives its keys kabbalistically. Thus the alchemist, a Hermetic magician, bases his physical and spiritual work on the Kabbalah, particularly the Tarot, known also as the Book of Thoth, who as we have seen was Hermes Trismegistus.

The Tarot is the symbolic representation of the Kabbalah. Its deck of cards is divided into seventy-eight allegorical representations of man and the cosmos, which are divided into two groups known as the Major and the Minor Arcana. The Major Arcana are composed of twenty-two cards. In alchemy these are divided into three cycles. The Arcana one to seven symbolize the principles of alchemy. Arcana eight to fourteen represent the disciplines the alchemist must undergo in his preparation for the Great Work. The last Arcana, fifteen to twenty-two, symbolize the actual practice of alchemy.

The three fundamentals of alchemy are the Philosopher's Stone, the Universal Panacea, and Palingenesis. We have seen that the Philosopher's Stone is the substance by which the alchemist transmutes baser metals into gold. This same substance is called the Elixir or the Universal Panacea, and when it is swallowed becomes a universal healer. Palingenesis is the method used by the alchemist to create a living being, plant, animal, or human, also known as a homunculus.

Most of the alchemists' claims can be essentially duplicated by science in the laboratory, but there is one essential difference. Not only does the alchemist bring about his works without the help of technically advanced equipment, but he also conducts his experiments on both the physical and spiritual worlds.

The Alchymist by Rembrandt. The symbols within the circle are a mixture of Christian and Arab magical formulas.

HIGH MAGIC, THE TRANSCENDENTAL

High or transcendental magic is the Hermetic philosophy of the Adepts. Herein lie the lofty realms of the Kabbalah, Yoga, and Transcendental Meditation, Taoism, and of the doctrine of the supremacy of mind over matter.

High magic teaches how to reach one's personal genius, the Guardian Angel who watches over each individual life and who is waiting faithfully and patiently to make man's every wish come true. The conversation and knowledge of the Guardian Angel are in themselves an entire system of magic, given in an old grimoire known as *The Book of Abra-Melin the Mage*. This treatise is believed to

have been written in Hebrew in 1458 by a man called Abraham the Jew, who wrote it for the benefit of his son Lamech. According to S. L. MacGregor-Mathers, who translated the French version into English, the magical system described by Abraham the Jew in the book was transmitted to him orally by an Egyptian sorcerer known as Abra-Melin the Mage. The system, based on the Kabbalah, calls for the total seclusion of its practitioner in a place far away from the turmoils of ordinary human life for a period of six months. During this time the magician must lead a life of total abstinence and purity, combined with frequent fasts and meditation. At the end of this period the magician conducts a series of rituals believed to bring him in contact with his Holy Guardian Angel or Higher Self. Part of this magical system is also a series of magic squares that can supposedly provide the magician with everything he might desire. The system is very powerful and, according to both Abraham the Jew and MacGregor-Mathers, extremely dangerous. If undertaken lightly or erroneously it can bring about either complete dissociation in the form of severe psychosis or actual physical death.

The most famous of the squares is a form of the famous "Sator, Arepo, Tenet, Opera, Rotas," one of the pentacles in the well-known grimoire, *The Greater Key of Solomon*. Abraham's formula is slightly different, using the following formulas instead: "Salom, Arepo, Lemel, Opera, Molas." It is to be used for obtaining the love of a maiden. The two squares differ also in the fact that whereas Solomon's square falls under the aegis of the planet Saturn, Abraham's is ruled by Venus.

Another system using magic squares or quadrangles is the Enochian system, also known as the Angelic Tablets or Watch-Towers. The Enochian system provides a comprehensive synthesis of the complete teachings of the magical Order of the Golden Dawn. Before the magician undertakes to practice this mighty system he must be well acquainted with all the practices of this famous magical Order. For example, he must be well versed in the mysteries of the Tarot, the Geomantic attributions, the Hebrew alphabet, the Kabbalistic Tree of Life, and the teachings of the Kabbalah in their most minute details. He must also be familiar with the well-known Pentagram and Hexagram Rituals taught by the Order and know the formulas of the Consecration Ceremonies.

The Angelic Tablets are fine examples of talismans. The so-called Flashing Tablets are used to achieve states of higher consciousness. The Enochian system, believed to have been originated as a result of the magical work of Dr. John Dee and Sir Edward Kelly, is said to require many years of study. The same warnings given in connection with the system of Abra-Melin, the Mage, are given also in relation with the Enochian system. Thus, the magician is sternly warned against careless or lighthearted use of the Tablets, for to do so can bring about grave danger of spiritual disintegration. This expression, commonly found in connection with the more advanced practices of High Magic, can be taken to mean the total disintegration of the personality in the most severe forms of psychosis. When one considers that magic is a subtle prodding of the most basic instinctual

and psychic energies of the human unconscious, the warnings of the ancient and modern magicians are easy to understand.

From this discussion we can see that the lofty system of the Kabbalah, the secret wisdom of the Tarot, and the ceremonial rites of the Adept are all part of High Magic. There is no thought of personal power or glory in the mind of the magician who practices High Magic. His interest is in the unification of spirit and matter. The Adept does not walk either the Left or the Right-hand Path, as do the Black and the White Magician. Having transcended both good and evil, the Adept walks the Middle Path in both body and spirit.

7 Techniques of Magic

"EAST IS EAST, WEST IS WEST, AND THE TWAIN SHALL NEVER MEET," EXCEPT IN magic. The magical techniques of the East have been incorporated into many occult systems of the Occidental world. Yoga is the magic of the East, the Kabbalah is the magic of the West. Most aspects of modern occultism are deeply influenced by both these giant storehouses of power and mysticism.

By techniques of magic is meant the empirical methods used by the magician to develop his self-awareness, willpower, and magical gifts. This chapter studies some of the most important methods used by the magician for these purposes. The methods of the East and West will be intermingled, as they often tend to overlap each other. Sex magic is, for example, used by both Eastern and Western magicians and is one of the basic teachings of both Yoga and the Kabbalah. The same is true of the doctrines of cosmic dualism, meditation, and concentration.

This chapter gives the practical methods used by the magician in his quest for power and enlightenment. We will understandably not be able to discuss all the technical methods of magic, as the list is virtually endless; we will confine the discussion to the best tried and known magical techniques.

YOGA

Most of the material in this section derives from a small but thorough treatise on Yoga written in 1970 by Prince Apa Pant, High Commissioner of India in the United Kingdom during this time. The traditional teachings of Yoga were transmitted to Apa Pant by his father, Bhawanrao Pant Pratinidhi, the Rajah of Aundh. The work, entitled *Surya Namaskars (An Ancient Indian Exercise)*, is strongly recommended to anyone seriously interested in the mystic philosophy of India.

THE PHILOSOPHY OF YOGA

Yoga begins with a code of ethics based on fundamental universal principles of nonviolence, honesty, selflessness, and sexual moderation. From regular observation of these must necessarily flow the positive virtues of purity, contentment, self-awareness, fortitude, and a spirit of resignation to the Will of the Absolute.

Yoga means the union of matter with spirit; a gradual merging, through a period of disciplined, scientific living, of all of man's physical powers into a state of the highest consciousness, realizing that there is nothing more to know.

Yoga recognizes the importance of the body as the temple of the mind, which is the seat of consciousness, thought, volition, and feeling, as well as of the interrelationship existing between the physical and the mental forces. Accordingly, it prescribes a course of *asanas* or physical postures aimed at bringing the body completely under the control of the mind and at the same time helping to develop the illimitable latent powers of the mind.

The *asanas* are practiced in conjunction with rhythmical breathing known as *pranayama*. (In Sanskrit *prana* means breath; *pranayama* translates as breath control.) Often during the *asanas* the yogi uses the power of sound to increase his mental awareness and his union with the infinite. These sounds or words are known as *mantras*.

The life of a Yogi is a life of constant examination, of search and experimentation. Superstition and magic have no place in it. The life of the Yogi is the life followed by the prophets of all religions. Ultimately, the life of a Yogi is a constant, conscious offering to the eternal, the unborn, the deathless, the divine.

Although the Yogi is a High Adept, in the practice of Yoga supernatural and supernormal phenomena are matters of common occurrence. As the Yogi pursues the path of enlightenment certain powers and energies, certain special, forceful vibrations seem to come to him automatically, uninvited. It is a normal and natural phenomenon for the Yogi to be able to see into the future. This is so because as he becomes more sensitive and more aware of nature the true reality, which is unity beyond time, becomes not only obvious but a matter of direct experience.

Similarly, on the path of Yoga one starts receiving the thoughts and feelings of others, whether they are near or far away, because one has become more capable of receiving the thought and feeling vibrations generated at some other point in space, which we know as another individual. Thus, the supernatural or supernormal, which to an ordinary man is bewildering and strange, is just a normal, natural state to the man who walks the path of self-realization, truth, reality. Many of us have had the experience that when thoughts quiet down, when passions subside and one reaches the silent center within oneself, things that are hidden or far off are automatically revealed. One is then, as it were, projected to the infinity of space and time and feels within oneself the unity of existence itself. Such an experience to a poet, musician, painter, or mystic is not supernatural or supernormal but truly a normal state of existence.

In his book Apa Pant tells of several supernatural experiences he had with lamas, the High Priests of Tibet, who are natural magicians of great development and power. One of Apa Pant's stories relates how he went to Bhutan through Tibet during a blinding hailstorm. He and his family had just come across the Nathu Pass, losing in the process a pair of mules and luggage. They were cold, miserable, and hungry. Under these circumstances they reached an ancient monastery used by a strange sacred sect. The head lama was a venerable ancient called Ajo Rimpoche, ninety-seven years of age, very kind, compassionate, and cheerful. After offering Apa Pant and his family his best hospitality the lama asked him why he had not let the lama know they were going to cross the pass that day. He added that if he had known they were going to cross it he would have done something about the weather. Apa Pant was amazed and asked his interpreter to inquire from the lama how he would have stopped the hailstorm. That venerable answered with a chuckle that he had some mantras and prayers by which he could control the weather anywhere. The interpreter then added that the lama had the capacity of traveling through the air and that he could be in any part of Tibet in an instant. This being Apa Pant's first introduction to Tibetan magic, he did not quite respond to it, but he did promise to let the lama know next time he had to cross the pass.

Three years later, in September 1958, Apa Pant returned to Bhutan, this time accompanied by the Prime Minister of India, Pandit Jawaharlal Nehru. Remembering his experience with Ajo Rampoche, Apa Pant took the precaution of letting the lama know they were coming through the pass and asked him to pray for good weather.

When Pandit Nehru arrived from Delhi in Tibet it was raining heavily and there were landslides all along the route. Reports were coming in that evening that there was snow, rain, and slush all around the pass. But when Apa Pant and Nehru started up the mountain the weather started to clear up. There was brilliant sunshine on the pass, where by all logic it should have been snowing. The horse ride to the monastery was most glorious, as if it had been a fine summer day. The lama had kept his promise and cleared up the weather.

Apa Pant's narrative is alive with many of these "supernatural" experiences, which to the yogi are a normal way of life. It is in the pursuit of these promised powers that modern magicians follow the teachings of the yogis, forsaking in the process the warning of yoga that power is illusory, empty, maya, illusion.

PRANAYAMA

Breath—*prana*—is the connecting link between the body and consciousness. When the body is ill the depth and rhythms of breath change. This also happens when one is sad, excited, happy, relaxed, or sound asleep.

In ancient Indian texts the depth and rhythm of breathing during the various bodily functions have been described in great detail. Many exercises have been developed by yoga for the proper control of breath and thus of body and mind.

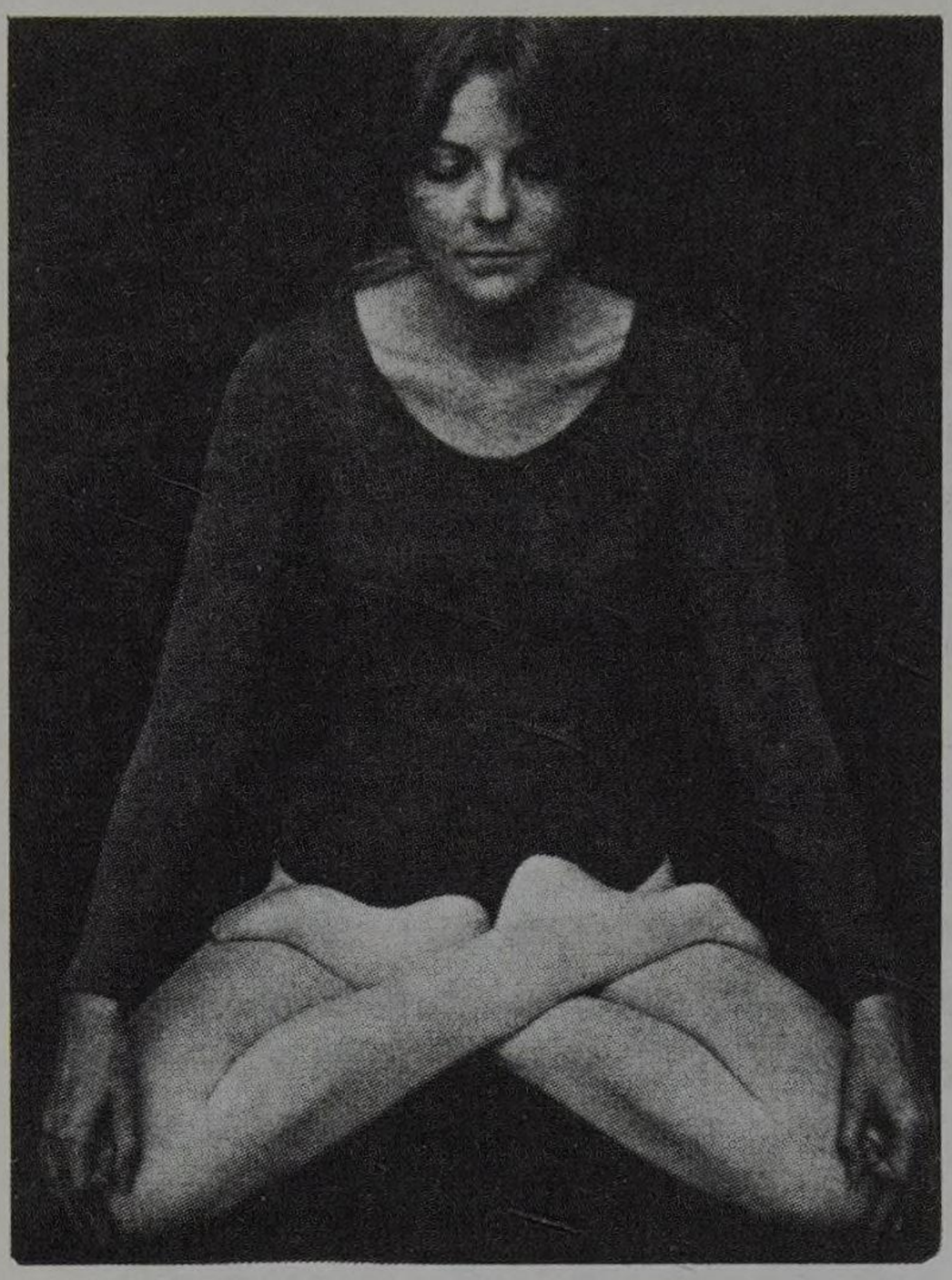
Yoga teaches that all of us breathe abnormally and superficially, with only the upper portion of our chests. The first thing one must learn in Yoga is to breathe normally, through the stomach. As one inhales deeply the stomach should be pushed out and distended. As one exhales, the stomach should be pulled in and the air expelled gradually from the lungs by exerting pressure on them through the stomach.

Yogis teach that during each waking hour, for at least five minutes, every person should sit straight in a chair or on the ground and do this stomach breathing. It should be done gently but fully and deeply, stomach in, breath out, stomach out, breath in. This is basically the essence of *pranayama*, but there are many specific exercises that yogis recommend for breathing perfection. Here are two of the most important exercises.

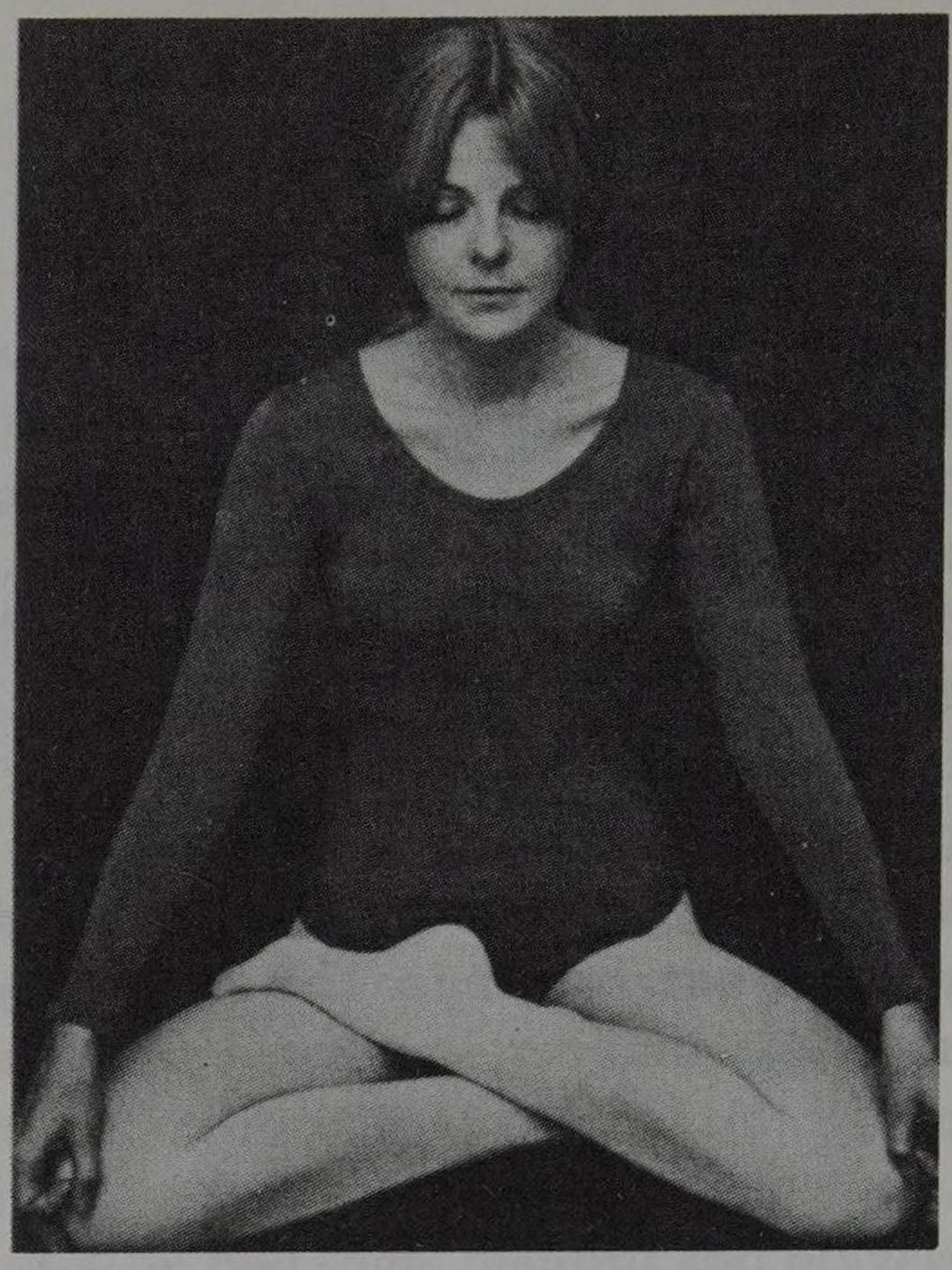
1. *Bhasrika.* This exercise is done together with one of the *asanas*, usually the lotus pose *(padmasana)*, or if this is not possible, the semilotus pose. The important thing is to keep the back straight. *Bhasrika* consists of a series of ten rapid stomach breathings, sharp and quick like the action of a bellows. There should be approximately forty breaths per minute in this exercise, starting with ten at a time. After the exercise is done and the heart action and blood circulation have increased, it is repeated, this time inhaling through the left nostril and exhaling through the right in the same quick succession as before. Again, in the beginning this exercise should be kept to only ten breathings at a time. The right nostril is identified with the Sun breath or *Pingala* (male principle), the left nostril with the Moon breath or *Ida* (female principle).

2. *Kapalabhati.* This exercise is similar to the preceding one but is concentrated upon the upper part of the body—the chest, neck, and head. Sitting straight in a chair or on the floor in the lotus position one concentrates the attention on the upper part of the body as described. Breathing is slightly quicker than in *bhasrika*, about sixty breaths a minute. The eyes should be closed during this exercise and one must concentrate steadily on those areas of neck, chest, and head that are particularly congested. This exercise is helpful for sinus troubles and clearing the mind.

Yoga teaches continence in food intake and advises frequent fasts carefully undertaken so as not to undermine the body. Once a week a raw diet is maintained, when only sun-cooked food is consumed. This diet consists of fruit, raw vegetables, nuts, and milk. Always when one is the victim of a cold one should fast for at least twenty-four hours, keeping warm and drinking nothing but plenty of lemon or orange juice with hot water. Yogis see a cold as a way for the body to get rid of impurities. For this reason one nostril is usually blocked, so that no air and no more impurities can enter the body and the one free nostril can breathe out what is noxious within the body. This clogging of the nostrils can be relieved by placing the fingers of one hand under the armpit opposite the nostril that is blocked and feeling for a small lump. This tiny lump is pressed for twenty or thirty seconds, and no matter how blocked the nostril is it will be cleared and breathing equilibrium restored.

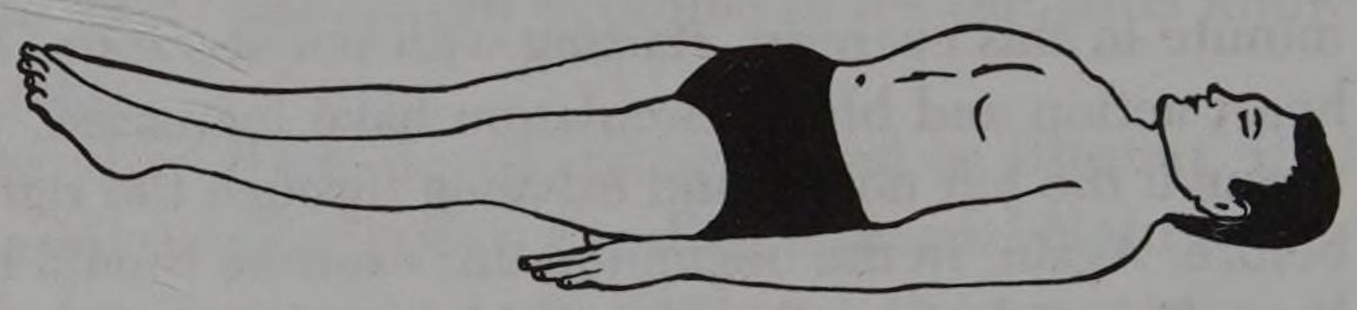


The *padmasana*, or lotus pose.



The semilotus pose.

The *savasana*, or death pose.



ASANAS

The practice of breathing exercises such as *bhasrika* and *kapalabhati* can bring a tremendous upsurge of energy within the body. But like any other energy, such as electricity or magnetism or explosives, this energy can destroy unless one knows how to control it. Therefore, together with *pranayama* one must use a series of body postures known as *asanas*. There are many *asanas*, some of the simpler and best known being the following:

1. *Nâsâgra-drishti.* This exercise or *asana* is practiced simply by fixing the attention for a long time on the end of the nose. This sets the optic nerves to work. It should be practiced gradually and slowly. Its action is to calm the mind.

2. *Bhrûmadhya-drishti.* This *asana* calls for concentrating the attention on the space between the eyebrows. This exercise also makes the optic nerves work intensively and aids in concentration and building of willpower.

3. *Padmasana or Lotus Pose.* The word *padma* means "lotus" in Sanskrit and is used to describe this *asana* because the hands and feet are tucked within each other as if to imitate lotus petals. The practitioner sits down with his legs stretched out as far as possible. He then bends a leg at the knee joint, folds it back upon itself, and fixes it in the opposite side of the groin so that the foot is at the root of the thigh with the sole turned

upward. The other leg is fixed in the same manner. This position is illustrated by the seated and meditating Buddha. The palms of the hands, like those of Buddha, rest upon the thigh, palms outward, thumb and forefinger touching.

4. *Savasana or Death Pose. Sava* in Sanskrit means "corpse." This *asana* takes its name from the deathlike appearance of the body during this practice. It is an easy technique to understand but not easy to practice. A person lies on his back and completely relaxes his muscles. He starts by consciously relaxing first his feet, then his toes, ankles, legs, calves, knees, genitals, stomach, chest, lungs, and so on until he reaches his head. The eyes should be kept shut. Some authorities also suggest starting with the thorax and proceeding from there to the lower extremities, leaving the upper part of the body for last. After some practice the conscientious practitioner should be able to relax the entire body at once. This complete relaxation is the final aim of *Savasana*.

During the practice of these *asanas* the practitioner should endeavor to regulate his breathing through *pranayama*.

THE MANTRA

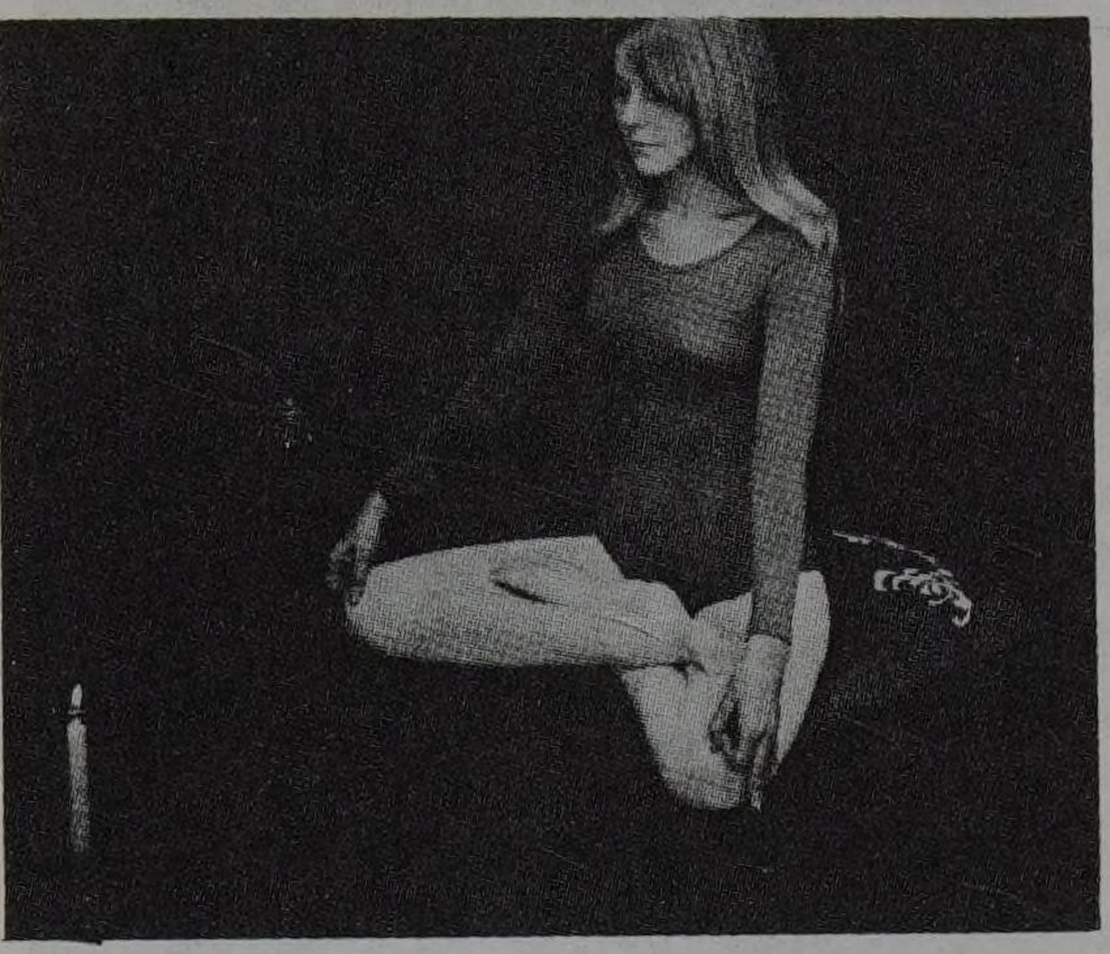
Mantras have been used in India for many centuries. While uttering the mantra attention should be fixed on the sound and, if possible, the meaning of the sound uttered. But it is the sound, the vibration, that creates the energy.

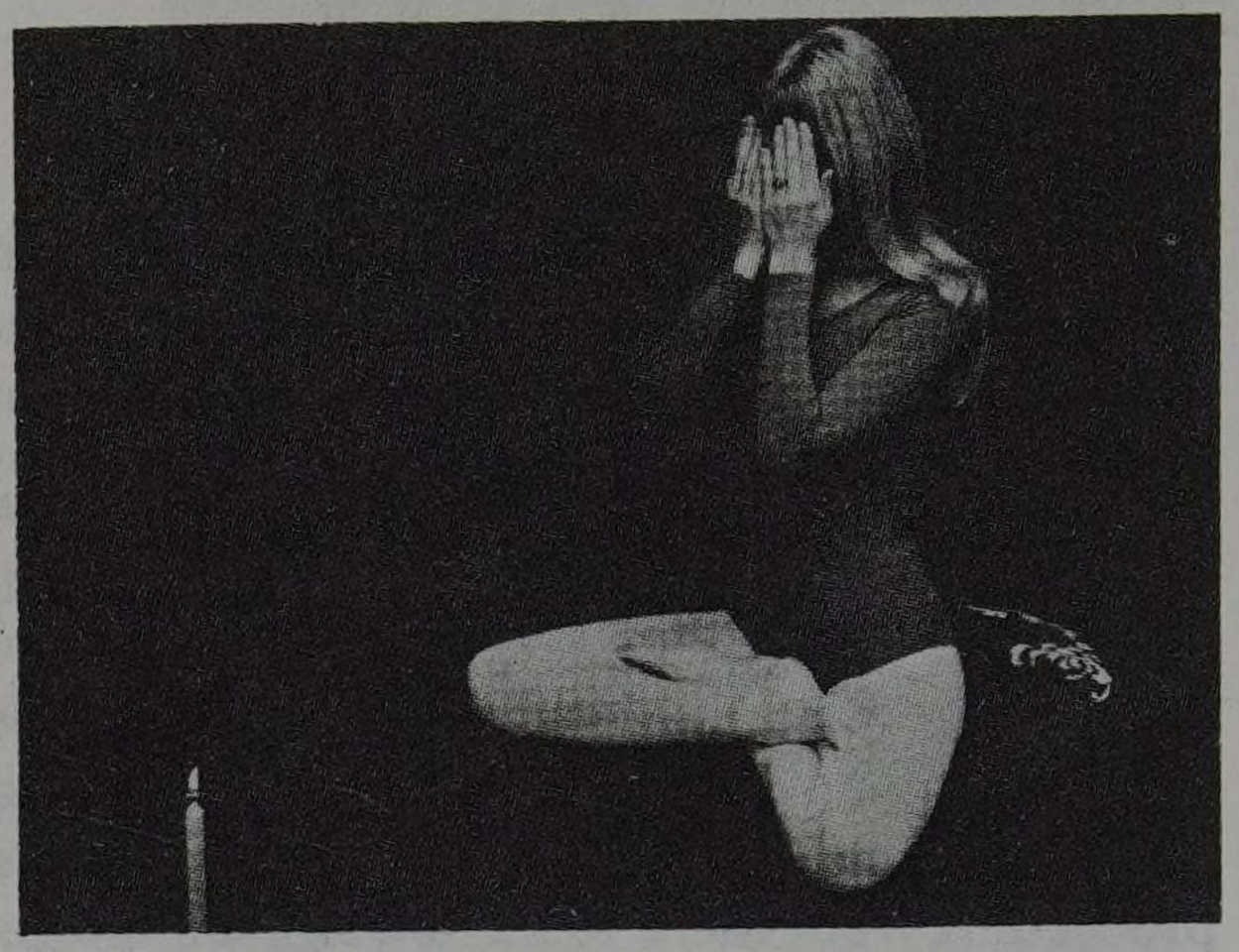
Mantras are evocative sounds that create vibrations in the body when they are properly uttered, but they may or may not have any basic meaning as such. The vibrations created by the mantras energize the mind and the intellect. Without mantras the *asanas* are incomplete and serve only to revitalize the body without affecting the mind.

The classic mantra is composed of two words. The first, known as *pranava*, never changes. Its sound is OM and it is composed of three letters: A=Shiva, U=Shiva, and M=Brahman. These are the three aspects of Brahma, the name of God in India. The second word, related to the god Rama, is used in six variations, namely HRAM, HREEM, HROOM, HRAIM, HRAUM, and HRAH. The combinations of the two names are called beeja mantras or seed sounds and are as follows:

AUM . . . HRAM
AUM . . . HREEM
AUM . . . HROOM
AUM . . . HRAIM
AUM . . . HRAUM
AUM . . . HRAH

The repetition of the mantras while practicing the *asanas* in conjunction with *pranayama* builds up a storehouse of power in the mind that can be directed at will by the magician. This is one of the most practiced techniques in magic.





The concentration technique.

CONCENTRATION

In order to develop mind power it is first necessary to control the mind. Training the mind can be compared to the disciplining of a spoiled child: when one attempts to change its patterns it fights, rebels. Its chief weapon is to make one weary so that the desire to practice dies out. Concentration aids in disciplining the mind and in learning to focus its unconscious powers to realize our aims. There are various techniques of concentration that can be helpful in mind control:

1. By simply sitting down quietly at least once each day for just three minutes and fixing our eyes upon a pleasant object and contemplating it without distraction the process of integration within our minds will automatically begin. It is best to measure the three minutes with a stopwatch in order to avoid distraction. The moment the mind tries to wander away from the object we are looking at we must gently try to bring it back to the subject. The ingenious deception and trickery the ordinary mind is capable of become quite obvious during this exercise. We may suddenly find ourselves growing restless, may develop an itch or a sudden headache, anything, so long as it makes us lose concentration and allow the mind its aimless freedom. This we must try to control if we wish to stop being slaves of our own thoughts.

2. Concentrating on a candle is another way to bring the mind under control. It is a most relaxing technique that works both inwardly in the mind and outwardly in the body. The person sits cross-legged on the floor and places a lighted candle approximately three feet away, then stares at the flame for about two minutes. After this period he presses the palms of his hands against his closed eyes. The image of the flame will remain in the imagination. The person must concentrate all his efforts on this mental image of the flame for an additional two minutes. Each time the flame disappears he must try to bring it back without opening his eyes. This exercise is very soothing and good for establishing control over the mind.

3. After the mind has been exercised as described in the first two techniques it is time to test its power on others. Focus the eyes upon the back of somebody's head, preferably a perfect stranger's in a crowed place. As the eyes concentrate on this person's head mentally command him to turn around and look at the person issuing the command. Invariably, if mind control is good this person will turn around restlessly and his eyes will

wander around the place for some seconds before stopping momentarily and almost questioningly on the one calling on his mind.

The concentration techniques are the first steps taken before attempting to acquire material things through still another technique, known as visualization.

VISUALIZATION

With the mind now well under control, the magician is now ready to direct his mental powers into direct manifestation. The technique of visualization is simple and can be most rewarding, provided the magician is patient and does not become discouraged when his desires are not immediately realized. Visualization requires not only mental control but great determination.

The magician begins by deciding on an immediate goal. This goal must be within his sphere of availability; that is, it must not be something that falls within the realm of the improbable, like becoming a millionaire overnight.

Let us say that the magician has a girl friend he would like to marry but who is not yet ready to take the final step into matrimony. He decides he will work by visualization to marry this girl. His first step is to procure a picture of a wedding in which both bride and groom bear a slight resemblance to him and his girl friend. Under no circumstances is he to use an actual photograph of either himself or his girl friend in this work. The picture must depict two total strangers and it must be of an actual wedding ceremony. This picture is then pasted on a large piece of paper and enclosed by four lines drawn forming a perfect square. The magician then concentrates on this picture, substituting the images of the real bride and groom for mental pictures of himself and his girl friend. He imagines the whole ceremony taking place and sees himself saying the marital vows. He does this every day at the same hour for several weeks, maybe several months. In his mind the marriage has already taken place and he is married to his girl friend. If the visualization is strong and the mind is well controlled the actual marriage will follow soon after.

Visualization can also be effective without material aids like pictures. If the mind is particularly strong it is often enough to visualize an event mentally several times to have it come true after some time. The thing to remember is that the substance of the mind is plastic and it receives feelings as well as mental images. One must therefore take care that the feeling accompanying the mental projection is in accordance with the actual happening one desires to provoke. Feelings of anxiety, doubt, and uncertainty will stop any manifestation from taking place. There must be complete confidence on the part of the magician that what he is visualizing will take place, regardless of any circumstances surrounding him. Visualization is one of the first magical techniques mastered by the magician.

MEDITATION

There are many forms of meditation but their aim is basically to relax the mind as well as the body and to attempt union with one's higher self.

The magician uses the techniques of meditation to reach his deep Unconscious. When he is in contact with this inner self he projects the image of his desire into the receptive and creative energies of his mind. He uses no words in this technique, only mental images. Together with the image he projects a great feeling of peace and well-being. His Unconscious receives the image, energizes it with its cosmic powers, and turns it into reality. This reality invariably takes form in a completely fortuitous and apparently coincidental manner.

As mentioned, the techniques of meditation vary. Yogis use a different method than the one employed by Kabbalists. As Kabbalistic science will be discussed in detail in Chapter 9, we will confine ourselves here to the Yogis' meditation technique in its simpler form.

This technique, known as Passive Meditation, makes use of the *pranava* AUM, discussed in the mantra section. The sound of AUM is "OM," as in the word "home." To make the sound one holds the O for five beats: O—O—O—O—O, and then holds a resonant M sound for five beats: M—M—M—M—M. A deep breath is then completed, inhaling and exhaling by using the stomach as described earlier. The breathing is repeated five times, then the sound is repeated. The voice should be medium loud and steady. The sound must come from the abdomen, not the chest. The M sound is extremely resonant and should be made to vibrate strongly.

This exercise is best practiced in the lotus position. The attention must be concentrated steadfastly on the sound of the voice and must not wander. One starts with a deep breath inhaled on the count of five. The air is expelled while pronouncing the *pranava*, which is repeated three times. Then a complete breath is taken, inhaling and exhaling soundlessly for five counts. The chanting starts again with the inhaling and can be continued as long as one pleases or until one feels completely relaxed and united with the Higher Self. It is then, in this moment of total peace and love, that the magical images are projected into the Unconscious.

Yogis do not agree with using meditation to influence the deep Unconscious, but the magician takes a simple and innocent stand on this subject. He claims that acquiring things in this way is not sinful because his Unconscious is his personal god. Projecting images into his Higher Self is the same as praying and reflects the action of a son petitioning his father.

SAMADHI AND KUNDALINI

The state of *samadhi*, perfect union with God, is the ultimate aim of the yogi. It is not a form of magic, as it is the way of the Adept, so it will not be discussed here. *Kundalini* or Serpent Fire is a dangerous technique involving awakening the body's centers or *chakras* by means of the proper *asanas* and

pranayama. It should be undertaken only under the direct supervision of an experienced yogi, and is far too complicated and dangerous a technique to be used lightly in magic, so we will bypass it also.

SEX MAGIC—TANTRIC YOGA

This technique is used by Yogis, alchemists, and Kabbalists. Yogis use it strictly as a form of union with the divine and do not put it to practical magical uses. The Kabbalist and alchemist also use it for union with the divine, but they often manifest their wills by this means.

In Tantric Yoga a man and a woman who truly love each other and are both instructed in the method prepare carefully for sexual intercourse. Special food is eaten prior to their union and they dress in beautiful robes and wear precious jewels. The woman then adopts a position that makes it easy for her partner to enter her body. Once their union is completed they lie joined for a certain period of time, usually thirty minutes, although it can be much longer than this. They must both make a conscious effort not to achieve orgasm during their union. If they do the rite is considered sterile. As they lie so conjoined, relaxed, and at peace they allow their love for each other to blend and harmonize, maintaining all the while their minds in union with their Higher Selves. If the rite is controlled and well conducted there comes a moment when they reach an ecstasy that far surpasses the ordinary orgasm. It is at this precise moment that they come in contact with their Higher Selves. Shortly afterward they separate and go to sleep, fulfilled and in total harmony with God and each other.

The Kabbalah teaches that at the moment of sexual union the Female Principle of God hovers over the marital bed. This divine being, known as the Matrona, is none other than the aspect of God known as Jehovah the creator, from Chapter 2 of Genesis. Man can achieve total union with God only through sexual intercourse. This is one of the most zealously guarded secrets of the Kabbalah. Because God is made of two principles, male and female, and because they are forever united in perfect harmony, man must also endeavor to achieve perfect harmony in sex with a woman, one woman—his beloved, his wife. According to the Kabbalah a man or a woman who has never joined in sex with a member of the opposite sex can never come in contact with God. Because of the sanctity that sexual union implies, sex without love is an abhorrence to the Kabbalists. Here also lies the reason why ancient Hebrews married so young. Only in the marital bed can man reach the divine.

During perfect sexual intercourse between a man and a woman who truly love each other, the Matrona descends and materializes in the female partner and enjoys with her the pleasures of physical union.

On the other hand, alchemists saw sexual union as a form of spiritual chemistry. The male partner was called the red lion by alchemists; the female, the white eagle. The elixir or blood of the red lion was the essence of the male orgasm. Together the effluvia of the red lion and the white eagle were known as the first matter, the original creation.

Contrary to the Yogis, the Kabbalists and alchemists considered orgasm an essential part of sexual intercourse. The high ecstasy of orgasm was believed to unite man with God.

The magician uses sex magic craftily as a means to achieve his highest goals. For this purpose he must engage the full participation and cooperation of a suitable partner. Together they decide on an ultimate goal and then proceed to carry it out through magical sexual intercourse. Both partners must be familiar with the method, and at least one of them should be an initiated magician. They must also really care for each other. True feeling is the magical ingredient of their union. Simple lust will not do.

During their intercourse the two partners must endeavor to defer the moment of orgasm for as long as possible. Here a yoga technique is helpful for the man. If he feels his orgasm is imminent he can stop it by curling his tongue back into his mouth, and refraining from breathing for a few moments. This will delay the moment of orgasm for some time. All during their sexual union the man and the woman should both strive for identification with God, with their Higher Selves. When they are both feeling this divine union they can relax and enjoy the feeling of orgasm. When this moment comes they must both concentrate their thoughts on their material goal and send it with their ecstasy into the depths of their Unconscious minds. If they are in total harmony with each other their desires will be realized in the material world.

Sexual magic is the magician's ace in the hole. Naturally, it can be perverted and used for black purposes as well, so for this reason it is considered a truly phenomenal magical weapon.

The elixir that results from the union of the male and female fluids after orgasm is used also in magic as a potent catalyst that can bring any desire to pass easily and without effort. For example, the efficacy of an important letter is assured if some of this fluid is dabbed on the paper and envelope. Likewise, money can be acquired easily by using the fluid on loan applications or on any monetary requests. If taken internally, a practice highly recommended by experienced alchemists and magicians, it becomes a veritable boon for health, good luck, and any type of endeavor.

Obviously, this type of magic is not for the finicky or fainthearted, but magicians state loftily that anyone who objects to sex magic will never become a magician.

AUTOSUGGESTION

The practice of autosuggestion is usually linked to self-hypnosis. It is not a true magical technique and is mostly used to overcome personal deficiencies. In many ways autosuggestion is reminiscent of the techniques of concentration and visualization, often requiring a material aid to bring about results. One method suggests the use of a mirror. One sits in a darkened room, preferably late at night, and concentrates on one's face in the mirror. One then speaks to the image in the glass as if it were a stranger and instructs it on what one desires to happen. An-

other method uses the beads of a rosary to repeat a wish as many times as there are beads. This method is believed to be more effective if used just before going to sleep, when one is extremely tired. The reason for this is that magicians believe that it is shortly after one falls asleep that one is in closest contact with the deep Unconscious.

MENTAL PROJECTION

This method is generally used to influence someone at a distance. The best time to practice mental projection is when the person one desires to influence is asleep. During this period the conscious mind cannot interfere and the magician can enter into direct contact with the Unconscious of anyone he may wish to influence. Mental projection is used by concentrating for some time on somebody until one can virtually see the person standing inside the room where the work is being conducted. One then projects a forceful image of what one desires the other person to do and visualizes it as a projectile that enters through that person's forehead into his brain. This method is not as simple as it may seem and requires intense concentration and very strong visualization powers. On the other hand, it is extremely effective if it can be properly controlled.

MAGNETISM

The many techniques of magnetism are generally used to influence others. Magnetism can range from laying on of hands for healing to concentrating one's eyes on somebody's forehead to force him to do one's will. The latter is more effective if one's attention is focused on the space between the eyes of the person one wishes to influence.

The magician who really knows his business knows the power that can be brandished by properly focusing the eyes. For this reason he trains himself early in his magic career to stare unblinkingly at certain chosen objects for varying lengths of time. He also learns the principles of hypnotism and combines them with his willpower to develop a truly overpowering magnetic personality. His voice, attitude, and general stance are all carefully cultivated to enhance his magnetism and control over others.

The magician uses magnetism not only as a technique to overcome others but also as a means to assert himself over nature at large. Magnetism is a personal quality that can be cultivated and developed through the magician's self-control. It is then projected outward and acts as a natural agent for the magician. Although some persons are born with marked magnetic gifts, if they do not know how to project this part of their personality, magnetism tends to act negatively for them. Because magnetism works essentially through the laws of attraction and repulsion it is in reality an instinctive energy that can often attract the undesirable and repulse that which is desired. No one knows this better than the magician, whose aim is to control energy through mind power.

CLAIRVOYANCE

This is not a magical technique but a psychic power latent in all human beings and can be developed at will. The magician develops his clairvoyant powers, the ability to look into the future or to a distance, by magic mirrors. This practice, also known as *scrying* (crystal gazing), is very common in magic and is used extensively by witches in particular.

The method is simple but requires patience and determination, like most aspects of magic. The magician starts by procuring himself a round concave piece of glass that he then paints with black, mat shellac. He then sits down in his room in perfect silence, relaxes his mind and body, and proceeds to scry in the mirror. This process simply entails gazing lightly into the black mirror while maintaining a dreamy but intensely aware attitude. After some time he will start to see images forming in the mirror that may be either symbolic of an event about to take place or may depict the event itself. Constant use of the mirror will eventually develop the magician's clairvoyant powers, and when this happens he no longer needs the mirror. Natural or developed clairvoyance is one of the most important powers of the magician.

TELEPATHY

Like clairvoyance, telepathy is a latent force in each individual but can also be developed at will. Most of us have had telepathic or clairvoyant experiences at one time or another in our lives, but there are very few among us who can constantly use either telepathy or clairvoyance at will. The magician can because he learns to develop these powers in himself and then uses them to his advantage whenever it suits his purposes.

The development of telepathy is easier than that of clairvoyance, but it also requires a great deal of homework. The best way to develop telepathy is to find some time every day to sit alone where one is not likely to be disturbed. One then proceeds to relax both mind and body, and when they are both in a suitably receptive mood, a series of conscious breathings is started, to energize the mind. The attitude should be the same one adopted in clairvoyance, a dreamy state of mind that is at the same time fully conscious and aware. When the mind is thus relaxed some perceptions will start to seep through the veil of the Unconscious into the conscious levels of the personality. These are the first telepathic impressions to be received by the conscious mind. It is possible to attempt telepathic communication with someone by letting the mind drift lazily but purposively around thoughts of that person. Generally, after some time some ideas concerning this person start to enter the mind. They should be noted down and if possible should be verified at a later date by questioning the person concerned. The key thing to remember about the development of telepathy is that it must never be forced but must be allowed to flow freely as a form of spiritual communication between two persons. And the attitude is vital as well: it must be totally relaxed and at the same time aware.

Many magic techniques can be discussed in this fashion, each adding a deeper insight into the mind and intentions of the magician. The methods discussed in this section are the most important in the magician's bag of tricks. Every magician has the understanding and knowledge to practice these systems of mental control. And it is both possible and probable that each one of us has either practiced one of these methods or been the unwitting victim of one of them.

8 The Four Elements

AT LAST COUNT THERE WERE 103 ELEMENTS IN THE PERIODIC TABLE OF ELEments. From time to time a few more are discovered and added to the list. According to science it is the groupings of these elements into various compositions that form the whole of the material world. The magician does not disagree with this statement, at least not in principle. But he does maintain that the 103 elements, the whole of the material world, and in fact the entire universe are the result of the combination of not 103 but just four elements. These elements are not to be confused with the 103 discovered by science, for they belong to another level of existence and are to be seen as the essence of all that exists.

All magical systems agree on the existence of four primordial elements. These elements and their different compositions are at the root of all matter and extend beyond into the realm of spirit. The Kabbalists, Yogis, Alchemists, Gnostics, and all ancient mystics and magicians based their teachings and philosophies on the existence of the four elements. We are familiar with them: the elements of air, fire, water, and earth.

There is another element that magicians talk about, from which the other four emerged. This element, known by many as ether or akasha, is the source of all creation.

The elements are believed to be universal principles or forces and are at the basis of the magician's work. He believes that with proper knowledge and willpower he can arrange the elements to create his own private, perfect world.

Basing their belief on the message of the Emerald Tablet, with its detailed, if cryptic, instructions on the proper working of the elements, ancient Alchemists believed they could not only affect matter physically but create it at will. This is the basis for the alchemical dream of palengenesis, the creation of life.

Magic teaches that the four elements have qualities or characteristics they impart to the physical world. Colors and determined shapes have also been ascribed to the elements, in order to facilitate building meditation systems around them. Astrology, which is organized largely around the four elements, divides the twelve zodiacal signs into four groups of three called the triplicities. The four elements are presented in table form for clearer understanding.

THE ELEMENTS

Element	*Quality*	*Color*	*Complementary Color*	*Magical Form*	*Physical Sense*
Ether	Space, sound	——	——	Vescica piscis	Hearing
Air	Movement	Orange	Violet	Circle	Touch
Fire	Expansion	Red	Green	Triangle	Sight
Water	Contraction	White	Black	Half-moon	Taste
Earth	Stability	Yellow	Blue	Square	Smell

ASTROLOGICAL TRIPLICITIES

Air	*Fire*	*Water*	*Earth*
Aquarius	Leo	Scorpio	Taurus
Libra	Sagittarius	Cancer	Virgo
Gemini	Aries	Pisces	Capricorn

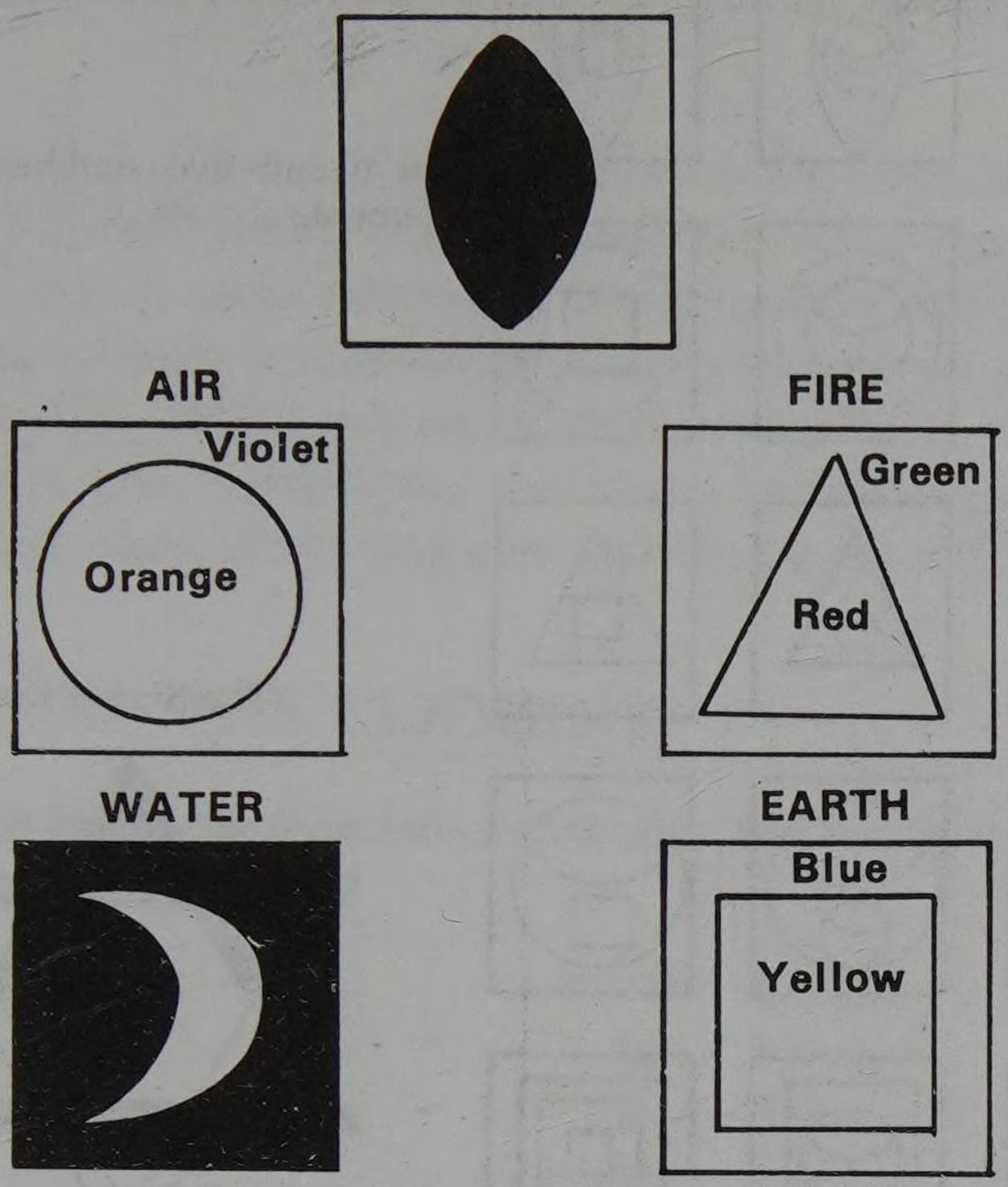
Every element is a composite of itself and all the other elements. The composition is the same for each of the elements. For example, ether is formed of ½ ether, ⅛ air, ⅛ fire, ⅛ water, and ⅛ earth. Air is formed of ½ air and ⅛ of the other four. Fire is formed of ½ fire and ⅛ of the other elements, and so on.

As the elements descend from ether they gain increasing form or substance. Ether, the primordial essence, is formless; it is the vastness of space, the vescica piscis within which the universe gestated and was then born. Air, the next element, is slightly more dense then ether but is still formless. Fire has more density than air, water more than fire. Water already has enough substance to be malleable. It is here that the realm of mind exists. The astral world, the intuition of man and his imagination, is part of the element of air. For this reason its symbol is the half-moon, the symbolic representation of the female, of intuition. The last element, earth, is the consolidation of matter. It means stability, inertia. Our entire physical world is ruled and determined by the element of earth.

Magic teaches that just as there is a world ruled by the element of earth, there are other worlds, in other planes of existence, ruled by each of the other elements.

The colors ascribed to the elements are characteristic of the elements in the world of matter. It is by means of colors and symbolic forms that the magician contacts the elements during his mental work. The elements are ascribed two colors because one represents the physical world and the other the astral or mental world.

The magician always places the diagram representing each element within a square, as it is the symbol representing the element earth and thus the world of matter in which he lives. This is the only way he can capture the element and hold it in the physical plane. Thus, the element of ether is, for example, visualized as the vesica piscis within a square. The element of water is seen as a half-moon within a square, and so on. The symbol of the element is colored with its principal



The diagrams associated with the elements of the ancients.

hue, the square with the complementary color. The accompanying diagrams illustrate the visual representation of the elements in magic. The magician often draws the element symbols in cards and uses them for meditation purposes.

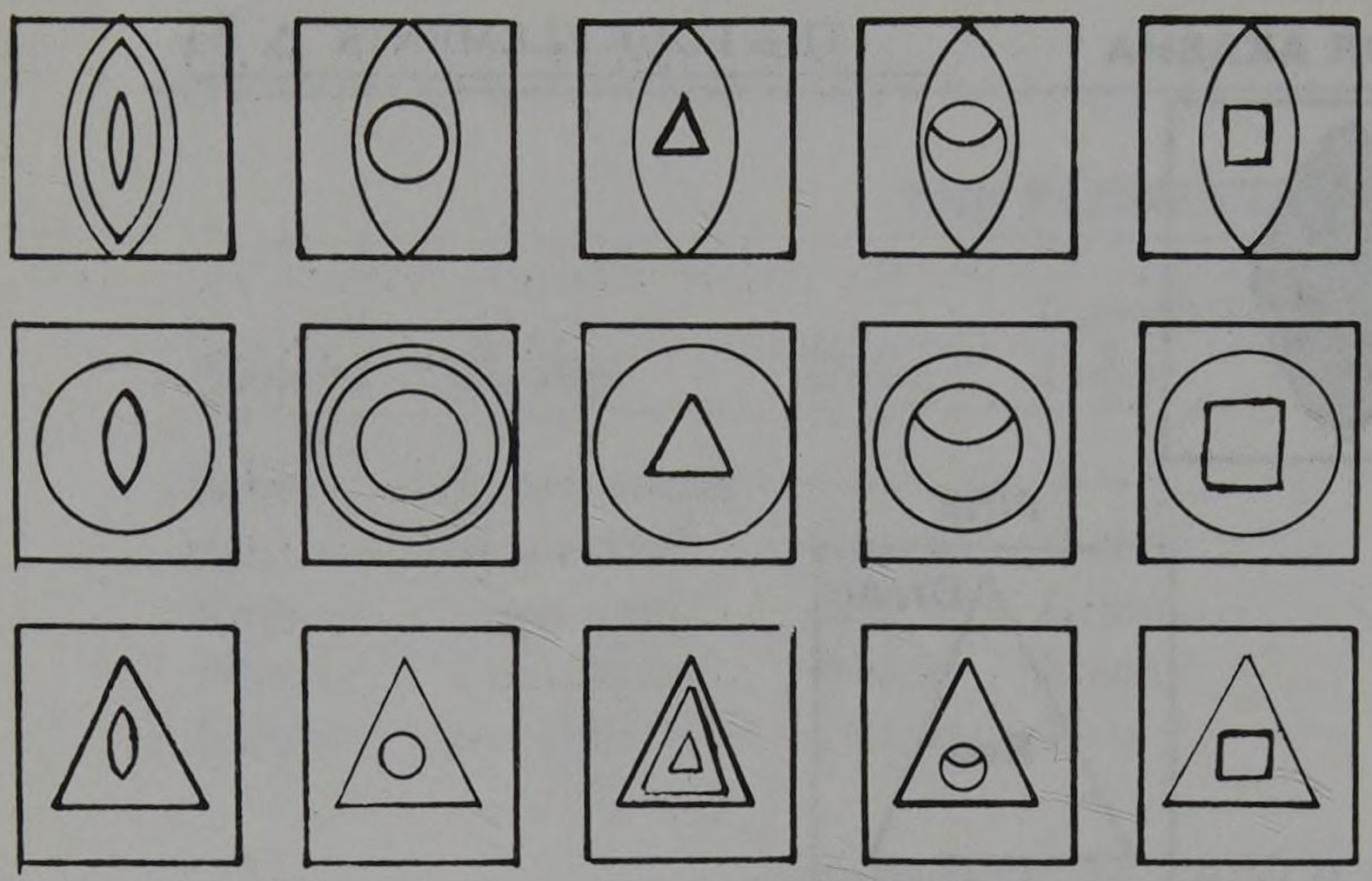
As mentioned, the combination of the four elements forms everything that exists. The gods or natural forces are also the result of the combination of the elements, and the effect that the gods have on matter is determined by the elements that compose them.

There are twenty-five different combinations that the elements form as they interrelate with themselves and with other elements. The combinations are as follows:

Ether	*Air*	*Fire*
1. Ether of Ether	6. Air of Ether	11. Fire of Ether
2. Ether of Air	7. Air of Air	12. Fire of Air
3. Ether of Fire	8. Air of Fire	13. Fire of Fire
4. Ether of Water	9. Air of Water	14. Fire of Water
5. Ether of Earth	10. Air of Earth	15. Fire of Earth

Water	*Earth*
16. Water of Ether	21. Earth of Ether
17. Water of Air	22. Earth of Air
18. Water of Fire	23. Earth of Fire
19. Water of Water	24. Earth of Water
20. Water of Earth	25. Earth of Earth

The accompanying diagram serves to illustrate further this admittedly complicated system.



The twenty-five combinations of the elements or tattwas.

The Star of David.

Every god or elemental force belongs to one of these twenty-five combinations of elements. To discover the combination of primordial elements that form a god is one of the aims of the magician, as he can then seek to control that force by rites or meditation.

Perhaps one of the simplest ways to show how a magician seeks to control and harmonize the elements is to use the Star of David as an illustration. We have all seen this symbol of high Jewish mysticism. It is composed of two interlaced triangles, one pointing upward and the other downward. The upward triangle is a symbol of the element fire, whereas the downward triangle represents the element water. During David's time his world was in the throes of constant strife and dissension. In order to bring the powerful elemental forces into control David, a gifted Kabbalist, united the elements of fire and water into what became the greatest symbol of the Jewish faith. Fire, which magic sees as expansion, and water, seen as contraction, are always at war with each other. They cause all the ravages of political and personal turmoil that have plagued man for centuries. We constantly see the effect of these two elements on each other: water boils and evaporates if exposed to fire; fire can be extinguished by water.

We must digress to point out that the physical fire we are familiar with is not the pure element of fire that magicians use in their work, nor is our physical water the true element of water in magic. The combination of the element earth with the element water makes earth of water, and that is the material water we are familiar with. Likewise, the combination of the elements of earth and fire make up earth of fire and the flames we are used to seeing in a fireplace.

It is a credit to David's genius that he was able to reconcile these two powerful and essential opposites in the form of the symbol known as the Star of David. To this day this symbol is used in magic as a way of harmonizing the elements of

fire and water. For David the union of the two elements meant the control of the dissident Hebrew tribes and the formation of the legendary empire that his son Solomon was to make famous for all future generations.

With a proper understanding of the elements the magician can make rain fall or stop it from falling, can create wars or stop them, or bring on the downfall of presidents, prime ministers, and kings; but he can also bring them to power. Such is the claim of the magician and the power of the elements.

YOGA AND THE ELEMENTS

Yogis know the elements as *tattwas*. The Sanskrit names for the elements or *tattwas* are as follows:

Ether - Akasha
Air - Vayu
Fire - Tejas
Water - Apas
Earth - Prithivi

The five *tattwas* are called *prana* by Yogis and, as we have seen, *prana* is also "breath" in Sanskrit. *Prana* is Brahman's breath and through breath he uttered the sound *askasha*, or ether, by which the universe was created. From *akasha* came many points of light (*vaju*, or air), which united to form the first atom, *tejas*, or fire. *Tejas* expanded and formed *apas* (water), which then contracted to form *prithivi*—earth, matter.

It is interesting that the most accepted scientific theory on the creation of the universe states that in the beginning the thin gas that had been at rest in space for eons suddenly began to contract and condense into a huge gaseous mass that physicists have christened with the unlikely name of the cosmic egg. This gaseous mass then exploded with a tremendous force that sent all the particles flying in all directions. From the particles were formed the first atoms and the universe as we know it. It is easy to see that the scientific explanation of the creation of the universe agrees in principle with that provided by magic.

Prana (breath) is then, according to Yogis, the sum total of creation and life. They believe that in breath there is life; in fact, breath *is* life. This cosmic energy is given to us by *Surya*, the sun, in the form of invisible droplets of *prana*. Yoga teaches that a person in perfect harmony with himself and the universal forces does not need to eat in order to exist—breathing alone can sustain such a person. This is the principle behind the prolonged fasts undertaken by fakirs, Yogis, and Higher Adepts. These people have learned simply to draw nourishment from the energy vibrations in the air they breathe.

KABBALAH AND THE ELEMENTS

The Kabbalah teaches that everything that exists came into being through

the life-giving forces of the Female Principle, after Her union with the Male Principle. The Female Principle, Jehovah, is the vescica piscis, *akasha* or ether. Her name is composed of four Hebrew letters: Yod, He, Vau, and a second He. We can transliterate these letters as I, H, V, H. They correspond to the four elements as follows:

I Air
H Fire
V Water
H Earth

The last letter in Hebrew has a dot underneath it to indicate it is a final letter. The name in Hebrew is written

יהוה

It is read from right to left.* The first letter symbolizes the beginning of creation as an idea in the mind of God; the second letter indicates the plan of creation; the third, the gestation process that brought the universe into being; and the fourth, the completed process of creation, the realized plan.

The name, which has been corrupted into *Jehovah*, is known as the Tetragrammaton, the "name of four letters." It is a fourfold process that embodies the entire creation. Everything that exists falls within the aegis of one of the four letters of this name and of the four elements it has created.

The Kabbalists have embodied all these teachings, as well as their entire philosophy, in an extraordinary system of cosmic and physical correspondences called the Tree of Life, an awesome storehouse of knowledge, discussed next.

9 The Kabbalah and Its Magical Correspondences

KNOWN AS THE YOGA OF THE WEST, THE KABBALAH IS ESSENTIAL IN THE practice of ceremonial magic. The Kabbalist sees God as the macrocosmos and man as the microcosmos. The physical manifestation of God is the entire universe, composed of planets, solar systems, galaxies, and outer space. This is the macrocosmos. Man, created in God's image, is a smaller universe composed

*This peculiarity of the Hebrew language, writing and therefore reading from right to left, is symbolic of the intense mysticism and magic that is such a basic part of the Jewish religion. The letters of the Hebrew alphabet follow the movement of the sun reflected on a sun dial, thus adhering to the cosmic principles behind creation.

of cells, molecules, atoms, subatomic particles, and the space between them. This is the microcosmos.

"As above, so below," says the Hermetic message of the Emerald Tablet. The Kabbalistic doctrine, some of whose roots are subtly Egyptian, elaborates further by saying that the body of man is the same on the material plane as the body of God on a spiritual plane.

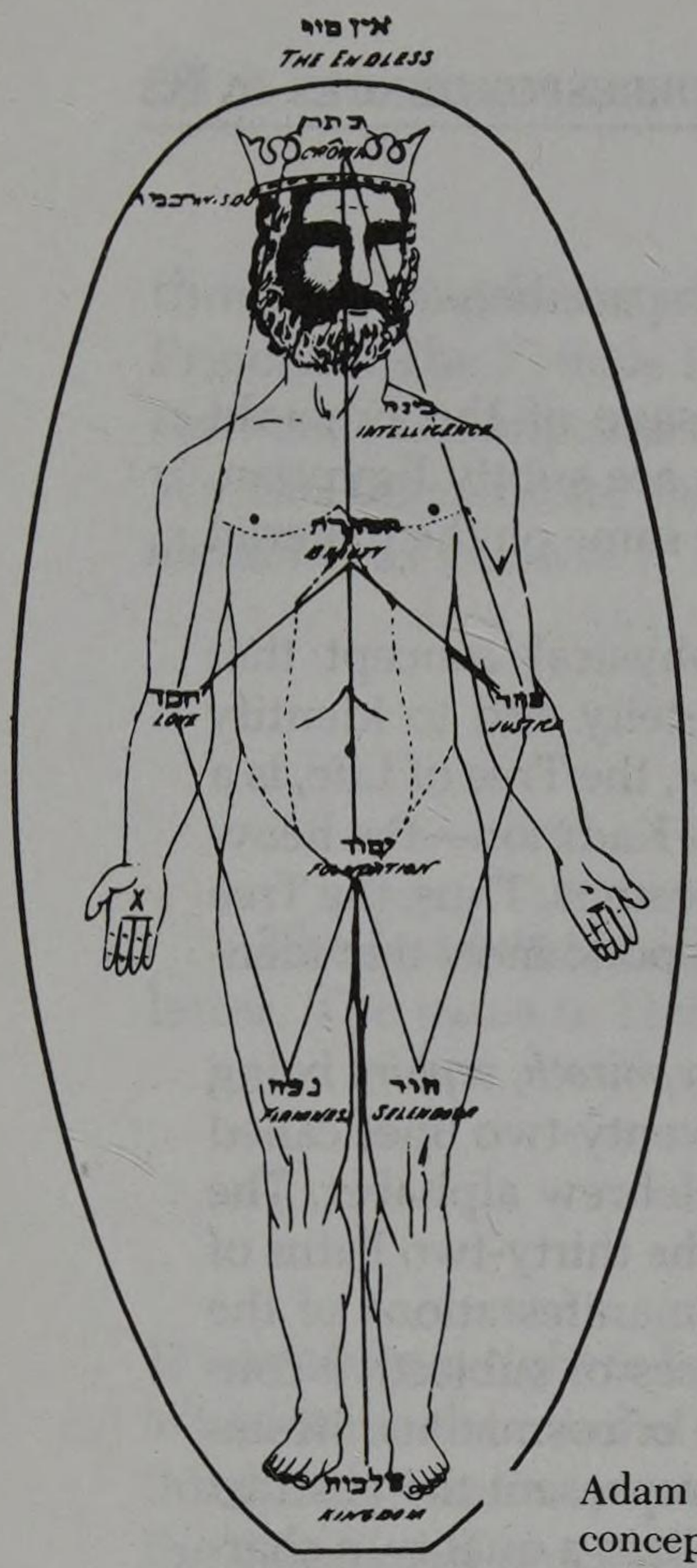
Adam Kadmon, the body of God, is a metaphysical concept that attempts to define the spiritual characteristics of the deity and to identify them with the material characteristics of man. *Etz Hayim*, the Tree of Life, is a composite glyph or symbol that represents both Adam Kadmon—the heavenly man, macrocosmos—and material man, the microcosmos. Thus, the Tree of Life can be seen as a magico-religious system of correspondences that identifies the human with the divine.

The Tree of Life is composed of ten spheres, the *sephiroth*, *sephira* being the singular form. The spheres are interconnected by twenty-two lines called paths, which represent the twenty-two letters of the Hebrew alphabet. The ten sephiroth and the twenty-two letters are known as the thirty-two Paths of Wisdom. Although the sephiroth represent different manifestations of the cosmic force and thus of evolution, the paths are phases of subjective consciousness by means of which the soul becomes aware of cosmic manifestation. The sephiroth, known as numerical emanations, represent the abstract forms of the numbers one to ten. Each sephiroth symbolizes a quality, a characteristic of God as well as of man. Each of the Paths symbolize the particular state of consciousness that must be reached in order to acquire a divine characteristic. These states of consciousness are represented by the twenty-two Hebrew letters.

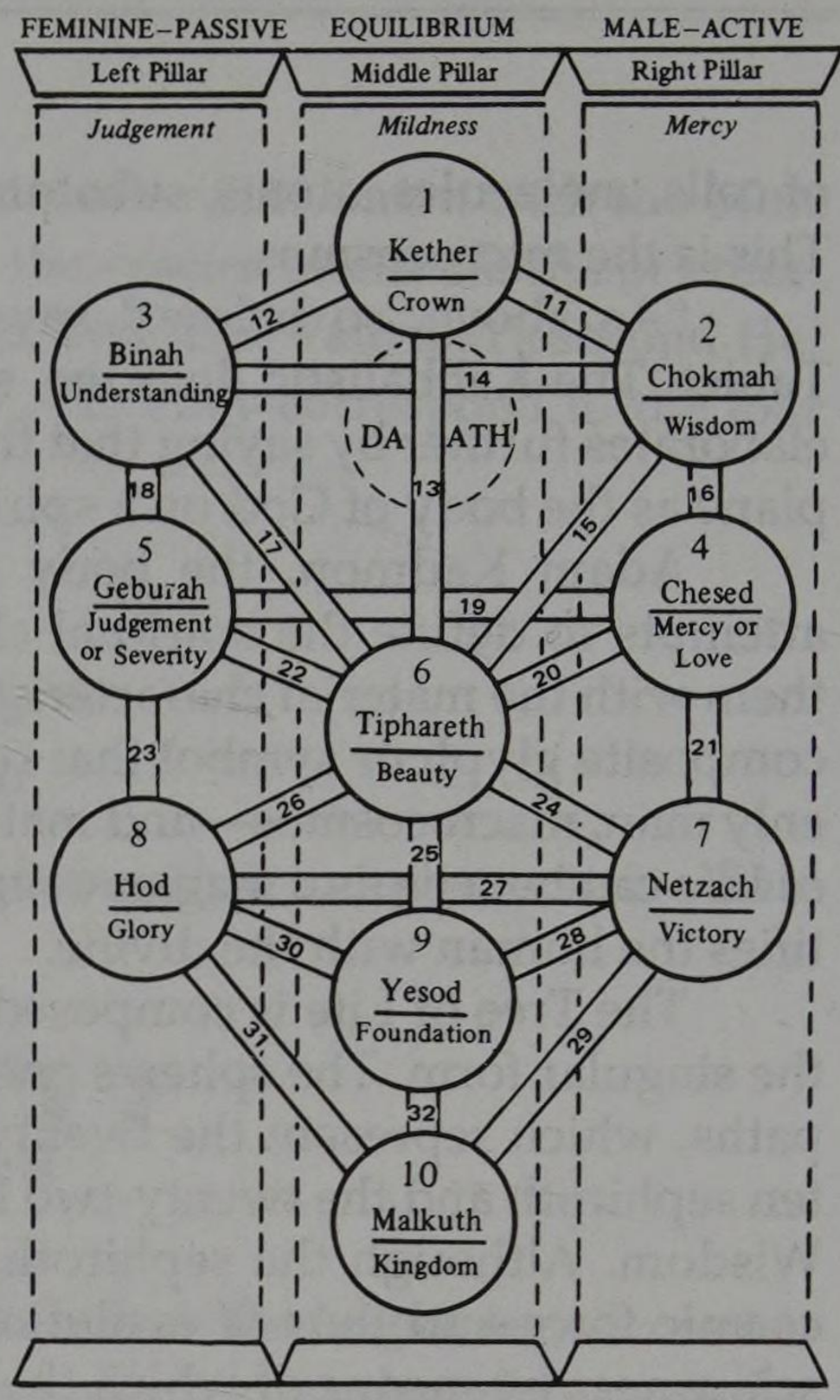
The ten sephiroth are divided into three columns or pillars, known as the Right-hand Pillar, Middle Pillar, and Left-hand Pillar. The Right-hand Pillar represents the male-active-positive principle and has positive-male characteristics. The Left-hand Pillar represents the female-passive-negative principle and has negative-female characteristics. The Middle Pillar represents harmony, mildness, equilibrium, and is the balancing factor between the other two. It has both male and female qualities, as it is a depository and transmitter of the other two pillars.

The sephiroth represent a crowned figure whose feet rest on his kingdom. Thus we see on page 86 that the first sphira, Kether, is the Crown, whereas the tenth, Malkuth, is the Kingdom. The other sephiroth represent both the spiritual qualities, as well as the physical characteristics of the figure, listed as follows:

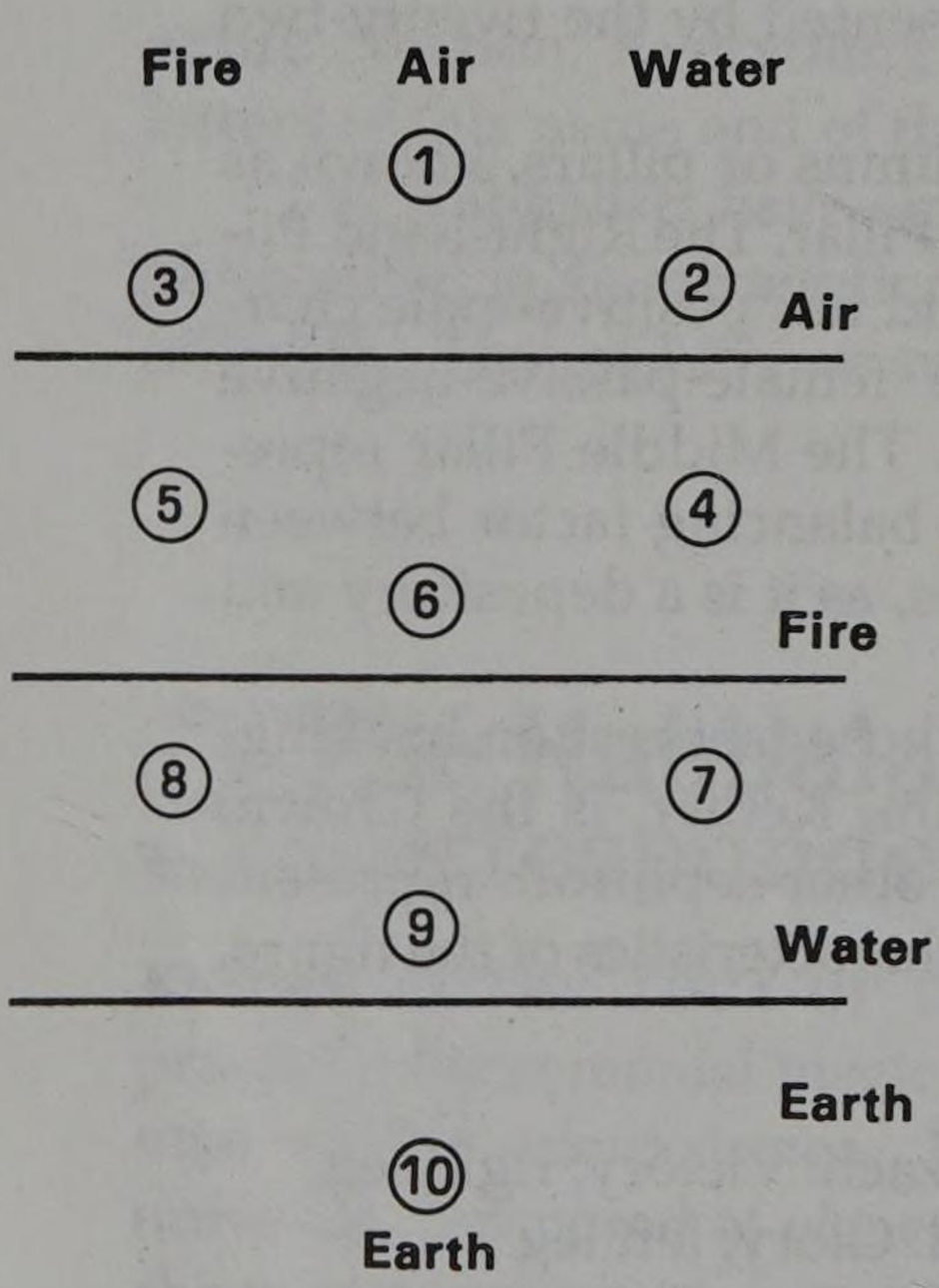
1. Kether: Crown; top of the head
2. Chokmah: Wisdom; left side of the face
3. Binah: Understanding; left shoulder
4. Chesed: Mercy or Love; left arm
5. Geburah: Justice or Severity; right arm
6. Tiphareth: Beauty; solar plexus
7. Netzach: Victory; right leg
8. Hod: Glory; left leg
9. Yesod: Foundation; organs of generation
10. Malkuth: Kingdom; the feet



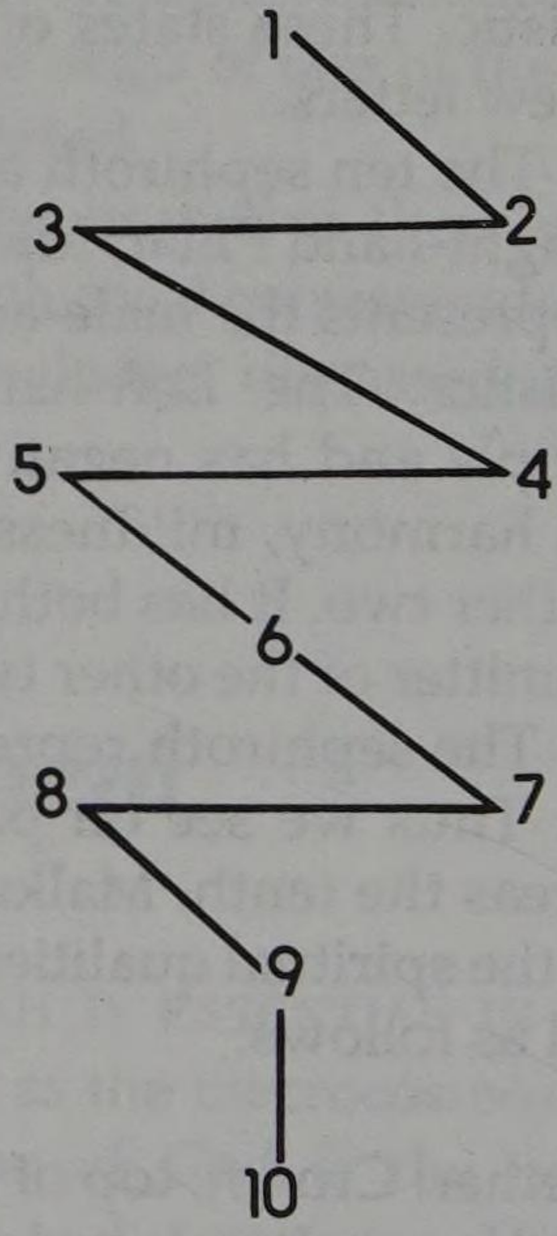
Adam Kadmon, the Kabbalistic concept of the body of God.



The Tree of Life and the Paths.



The elements on the Tree of Life.



The Flash of Lightning, or descent of power, in the Tree of Life.

Kether is the first manifestation of Cosmic Light. From Kether downward the light descends to the other spheres in zigzag form, known Kabbalistically as "the Lightning Flash."

The light that manifests in Kether proceeds from the Primordial Point of

Light first issued by God when He created the universe. Beyond Kether are the three veils of negative existence, Ain, Ain Soph, and Ain Soph Aur, representing the Unmanifested, the Unknowable, and the Absolute. The Kabbalist wisely refrains from discussing these veils with the uninitiated. When he decides to work on the Tree for material purposes he draws down the cosmic light through Kether in the form of the Flash of Lightning. He absorbs the light into himself and, thus energized, proceeds to carry on his magical work.

Some may have guessed by this point that the sphere where all the energy is condensed is Malkuth, the tenth sephira. Malkuth represents the material world and thus the magician himself. The Kabbalist identifies himself with Malkuth and then brings down the power from the other sephiroth and absorbs it within himself through an act of will.

The sephiroth act in pairs, the one on the Right-hand Pillar working with its opposite on the left, and then synthesizing their powers through the sephira that stands between them on the Middle Pillar. It is absolutely vital that the Kabbalist keep this in mind when doing practical work on the Tree, for if he should concentrate all the energies he has gathered on only one of the spheres, on either the left or the right-hand side of the Tree, he will throw the Tree out of balance and will then experience some physical manifestations of a negative type.

I would like to digress here to relate one of the many experiences—some quite beautiful, some terrifying—that I have had during my work with the Tree of Life. I was working in Vienna for the United Nations when I decided to make an experiment with the Tree. At this time several years had passed since my first abortive attempt at magic, described earlier. I had been studying the Kabbalah for several years and knew, or thought I knew, the intricacies of the system and how to work with it on a material level. I was dabbling and knew it, but the way of magic is the way of experimentation, and the magician will burn his fingers many times before he learns to control the elements and himself.

After some consideration I decided to do some work on the sphere of Netzach (victory), which according to the Kabbalah controls love, pleasure, and all things connected with the planet Venus, which rules the sphere astrologically. I was having some romantic difficulties at the time and decided to set things right through the Kabbalah. Accordingly, I devised my own Kabbalistic ceremony and carried it out with appropriate pomp and circumstance.

First of all, since I was working with Netzach, whose ascribed color is emerald green, I built up a glyph of the Tree of Life with ten green candles. The number ten was important because this means that I evenly distributed all the cosmic energies of Netzach among the ten spheres, including Malkuth, which naturally represented me in the material world. As will be seen later in the discussion of the magical correspondences of the Tree, every sphere is ascribed a different color, and therefore I unbalanced, not only the sphere of Hod, which is the opposite of Netzach, but the entire Tree. Blissfully unaware of my colossal mistake, I lit the candles and proceeded with the Kabbalistic ceremony. Unfortunately for myself, the ceremony was successful insofar as the gathering of cosmic energy was concerned. I have always been able to build vast amounts of

this energy, though in the beginning I was not always able to control its influx, as this story exemplifies.

The moment the candles were lit I felt that something was wrong. I had the same feeling of apprehension I had experienced the first time I tried my hand at magic. I tried to dispel my growing discomfort, but by the time the ceremony was finished I was feeling very nervous. I had initially planned to let the candles be completely consumed, but I suddenly realized that their burning disturbed me deeply. I therefore put them out, cleared the place, and went to sleep.

The result of the ceremony came swiftly, but not the way I had planned it. Suddenly my entire life became a complete chaos. The romantic interest that had caused the ceremony came to an abrupt and unhappy end. I had recently bought a green Citroën upholstered in green velveteen which was my pride and joy. The car had been driven to Vienna by one of the Citroën representatives directly from the factory in Paris. It was two weeks old and ran like a dream: that is, until the day of the ceremony. The next day its motor stopped in the middle of a busy Viennese thoroughfare and it had to be cranked up like an old Model T Ford. I had to stand in the freezing Austrian wind, knee deep in dirty snow and watch my dream car be towed away like a broken old jalopy. I turned around to signal a passing taxi, only to slip in the snow and twist an ankle. This marked the beginning of a nightmarish period. Without a car and with a bad ankle I had enough difficulties without somebody trying to attack me, in puritanical Vienna, of all places, but that is exactly what happened a few days later as I came home from work. The man must have been hiding behind the stairs, for I only saw him as he came toward me in the dim hall, his face contorted, his hands stretching and clawing at the air. My swift reaction probably saved my life. I lifted the cane I was using to move around and told him not to come nearer or I would most assuredly kill him. He must have understood my shaky German because his eyes grew worried and then he turned and ran away. I stood frozen for some moments and then went upstairs to my house and placed a call to London. The man I called was and still is a good friend and a superb Kabbalist. I explained my situation to him, describing the ritual I had conducted and the series of misfortunes that had befallen me. His answer was reassuring. He told me that the ritual had obviously unbalanced the Tree of Life, which was a symbol of *my* life. All the disagreeable experiences I had been having had been caused by an overflow of uncontrolled energy, which would, however, dissipate soon and let my life return to normal within a few days. He ended by warning me about the perils of unbalancing the Tree, explaining carefully what should and should not be done during a Kabbalistic ceremony. His judgment was correct, and soon after this last experience my life settled back to its normal routine. However, I did not forget the bitter lesson that this experience taught me, and subsequently I learned to balance the Tree, with some fine results.

This story illustrates the importance of the spheres of the Tree of Life in practical work and the need to balance them at all times. Kabbalists believe that all illnesses and unhappy experiences are the result of some form of unbalance in

one or more of the sephiroth. This also indicates that the elemental forces composing the sphere in question are in disharmony with each other.

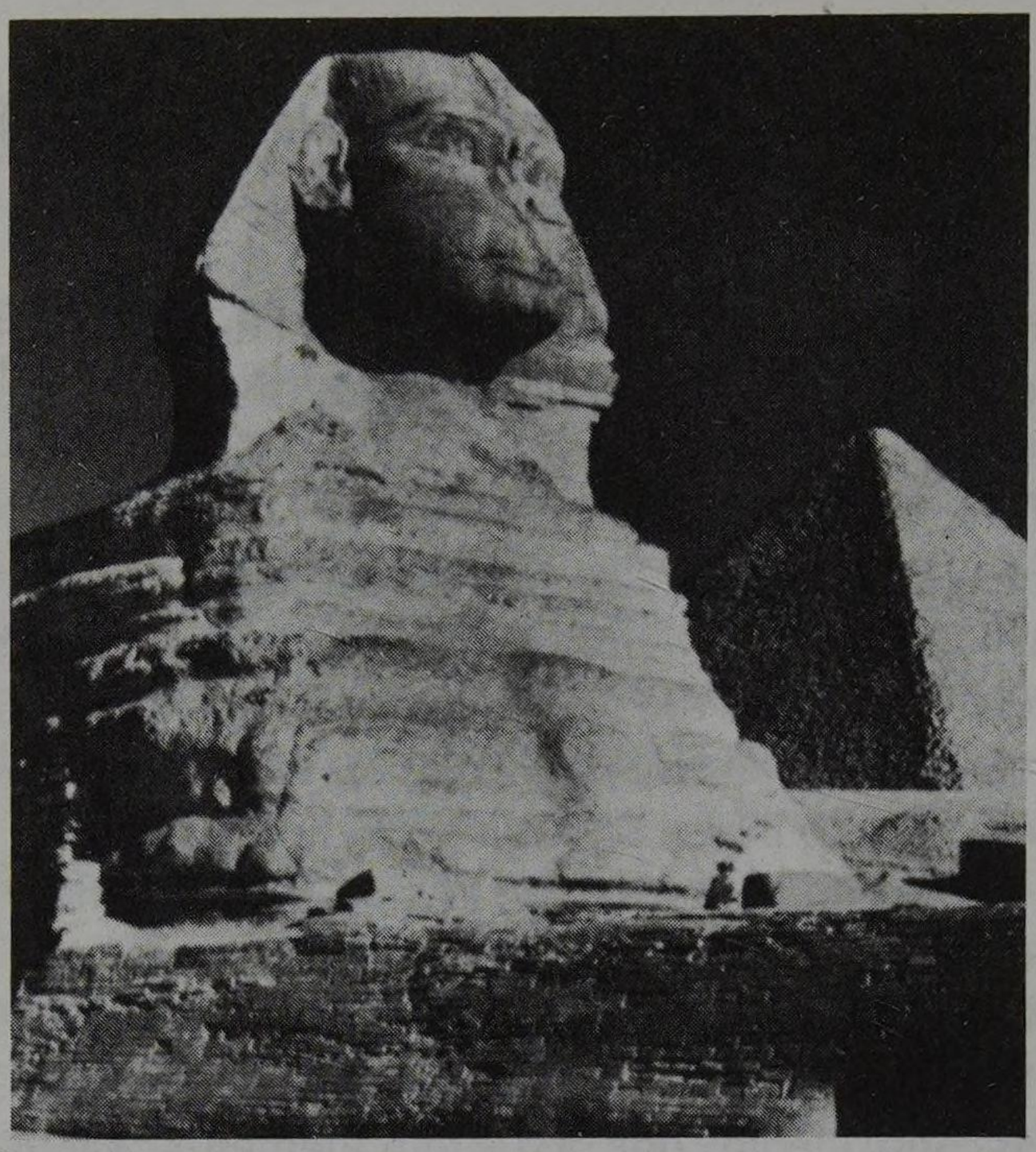
Chapter 8 described how the elements and their combination affect everything that exists. The Spheres of the Tree of Life are likewise formed by combinations of the elements. As each sephira is ruled by one of the names of God and is thus a divine aspect, it is easy to see that the sephiroth are representations of the qualities of God and are thus symbols of the gods of nature.

Let us look at a diagram of the elemental forces in relation to the Tree of Life. From the diagram we can tell that the first triad—the first three sephiroth—are ruled by the element of air. The second triad is ruled by the element of fire, whereas the third falls under the aegis of water. The last sephira or sphere is alone, since it represents the world of matter, and for that reason it is ruled by the element of earth. Looking at the top of the diagram we see that each of the three columns forming the Tree of Life is controlled by one of the four elements. Again the lone sphere of Malkuth, sephira number ten, is ruled by the element of earth, in spite of the fact that it stands in the Middle Pillar, which is ruled by the element of air. This is because the other spheres are only states of consciousness and are not yet manifested in matter. Malkuth, the depository of their combined forces, is the one that can transmit these forces to the physical world.

This diagram is of great importance to the Kabbalist because it lets him identify at a glance the combinations of elements that form each aspect of the Absolute, which is at the same time an individual god of nature. With this knowledge the Kabbalist can then do material work on the spheres of the Tree. We can see, for example, that the first sphere, Kether, is a combination of the element of air within itself, and thus it is said to be air of air. The second sphere, Chokmah, is a combination of water and air and so is known as water of air. The third sphere, Binah, is fire of air, and so on.

When we look at the Tree of Life in this context we can understand the true principle behind the Star of David. What David did was to balance the Right-hand Pillar (water) with the Left (fire), harmonizing them in the Middle Pillar. The sum total of all the forces of the Tree, synthesized in the Star of David, is gathered in the ninth sphere, Yesod (Foundation), which is also the realm of the mind. From Yesod the forces pour into the last sphere, Malkuth, which is the material world as well as the mind of the magician. It is interesting that the color ascribed to Yesod is violet, which is a combination of red and blue, the colors representing fire and water in the Star of David. Yesod, the last sphere on the Middle Pillar, is the symbol of the harmonious balance and union of the forces of elements, as given on the right- and left-hand columns of the Tree.

The interrelationship between the four elements is perfectly illustrated by one of the most famous of all ancient magic symbols, namely, the Egyptian sphynx. This three-dimensional glyph is a composition of four different creatures. Thus we see that the sphynx has the head of a man, the wings of an eagle, the body of a lion, and the tail of a bull. Here we find the four elements in the form of the astrological triplicities.



The Sphynx. A mythical monster of great antiquity, the Sphynx is a composite of four creatures—man, lion, bull, and eagle. Known as cherubs in magic, these four beings represent the Zodiacal triplicities and the four elements. The Sphynx once had an obelisk between its paws whose shadow was used to compute both the circumference of the earth and the variance in the degree of latitude. It can also be used as a geodetic marker to predict the equinoxes.

THE SPHYNX

I.	**Man**	**Aquarius**	**Air**	**East**	**Archangel Raphael**
H.	**Lion**	**Leo**	**Fire**	**South**	**Archangel Michael**
V.	**Eagle**	**Scorpio**	**Water**	**West**	**Archangel Gabriel**
H.	**Bull**	**Taurus**	**Earth**	**North**	**Archangel Uriel**

Here we begin to see the magical correspondences start to take form before our eyes and realize how completely the four elements control everything that exists.

The ancients believed that a sphynx existed in each of the four elemental worlds or planes and that in the same way that there was a sphynx in our material world (element: earth), there were also sphynxes in the elemental worlds of air, fire, and water. These are the so-called four worlds of Kabbalists, known as Atziluth, Briah, Yetzirah, and Assiah.

Atziluth, the world of emanation, the plane of pure spirit, is known also as the archetypal world. It is under the presidency of the first letter, *I* or Yod, of the Tetragrammaton. This world gave birth to the other three worlds in a descending scale of light. Briah, the world of Creation, corresponds to the plane of archangels and is ruled by the first *H* or He of the divine name. Yetzirah, the world of formation, the plane of angelic forces, is ruled by *V* or Vau of the Tetragrammaton. Assiah, the world of action, corresponds to the material plane and

man. It is also the world of "shells" or evil spirits, which are made up of the denser elements of the first three worlds. These negative forces, known by Kabbalists as the Qliphoth, can be identified with the Christian concept of hell. The world of Assiah is ruled by the last *H* or He of the Tetragrammaton.

There is a list of color correspondences for the various sephiroth, which varies in the four worlds, so there is a different color or colors ascribed to each of the spheres in each of the four worlds. For example, the sixth sephira, Tiphareth, is rose pink in Atziluth, yellow in Briah, salmon pink in Yetzirah, and amber in Assiah. The accompanying table illustrates the color scales in the four worlds.

TABLE 1.

THE COLOR SCALES AND THE TREE OF LIFE IN THE FOUR WORLDS

Sephiroth	*Atziluth (King Scale)*	*Briah* (Queen Scale)*	*Yetzirah (Emperor Scale)*	*Assiah (Empress Scale)*
1. Kether	Brilliance	White brilliance	White brilliance	White, flecked gold
2 Chokmah	Light blue	Gray	Iridescent gray	White, flecked with red, blue, yellow
3. Binah	Crimson	Black	Dark brown	Gray, flecked with pink
4. Chesed	Violet	Blue	Purple	Azure, flecked with yellow
5. Geburah	Orange	Red	Scarlet	Red, flecked with black
6. Tiphareth	Rose pink	Yellow	Salmon pink	Amber
7. Netzach	Amber	Green	Yellow green	Olive, flecked with gold
8. Hod	Violet	Orange	Brick red	Yellowish black, flecked with white
9. Yesod	Indigo	Violet	Dark purple	Citrine, flecked with azure
10. Malkuth	Yellow	Citrine, olive russet, black	Citrine, olive, russet, black, flecked with gold	Black, rayed with yellow

Because the Tree of Life is such a monumental system of correspondences, it has often been compared to a gigantic filing system. Everything that is, even thoughts and ideas, can be neatly fitted into one of the ten spheres of the Tree. It also falls under the presidency of one or more of the four elements in varying degress of composition. For this reason the Kabbalist can bring his desires to pass if he can only locate the proper sphere that controls his desire and then succeed in manipulating it at will.

Each of the sephiroth is ascribed one of the names of God, a magical image, a color, a planet, an archangel, an order of angels, a virtue, a vice, a series of symbols, and a vast array of herbs, flowers, trees, gems, animals, and so on. The

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*The Briatic or Queen of Scale is used by Kabbalists in their magic rituals. For example, if the magician is doing a ritual for love he has to work with the sphere of Netzach, whose color is green in the Briatic scale. That means that the magician should surround himself with the color green during the ritual and visualize this color vibration around him as he works.

best way to present the magical correspondences is in tabular form, thus some of the most important magical correspondences of the Tree have been presented in Tables 2–5.

TABLE 2.

THE DIVINE NAMES AND THE TREE OF LIFE

Sephira	*God Name*	*Archangel*	*Order of Angels*
1. Kether	Eheieh	Metatron	Chaioth ha Qadesh
2. Chokmah	Jehovah	Ratziel	Auphanim
3. Binah	Jehovah Elohim	Tzaphkiel	Aralim
4. Chesed	El	Tzadkiel	Chasmalim
5. Geburah	Elohim Gebor	Khamael	Seraphim
6. Tiphareth	Jehovah Aloah va Daath	Raphael	Malachim
7. Netzach	Jehovah Tzabaoth	Haniel	Elohim
8. Hod	Elohim Tzabaoth	Michael	Beni Elohim
9. Yesod	Shaddai el Chai	Gabriel	Kerubim
10. Malkuth	Adonai Ha Aretz	Sandalphon	Ashim

TABLE 3.

THE TREE OF LIFE IN NATURE

Sephira	*Plant or Tree*	*Gems*	*Animals*	*Flowers and Fruits*
1. Kether	Almond tree	Diamond	Swan	Almond flower
2. Chokmah	Mistletoe	Turquoise	Eagle	Amaranth
3. Binah	Cypress	Star sapphire	Bee	Lily
4. Chesed	Olive tree	Lapiz lazuli	Unicorn	Four-leafed clover
5. Geburah	Oak, hickory	Ruby	Wolf	Nettle
6. Tiphareth	Oak, acorn	Topaz	Lion	Sunflower
7. Netzach	Laurel, myrtle	Emerald	Raven, dove	Rose, apple, fig
8. Hod	Palm tree	Opal	Jackal	Lime
9. Yesod	Damiana, ginseng	Quartz	Dog, elephant	Orchid, gardenia
10. Malkuth	Wheat, ivy, willow	Rock crystal	Sphynx, bull	Pomegranate

Note: This table is by no means complete and gives only some of the magical correspondences of the Tree in nature. A complete list of the correspondences would necessitate an entire volume. For more detailed information on the correspondences of the Tree of Life the reader is directed to a work entitled *777*, by Aleister Crowley.

TABLE 4.
MAGICAL CORRESPONDENCES IN THE TREE OF LIFE

Sephira	*Planet*	*Physical Correspondence*	*Symbols*	*Magical Image*	*Virtue*	*Vice*
1. Kether	First swirlings	Cranium	Point, swastika	Bearded king in profile	Attainment	——
2. Chokmah	Zodiac	Left side of face	Phallus, straight line	Bearded male	Devotion	——
3. Binah	Saturn	Right side of face	Cup, female sex organs	A matron	Silence	Avarice
4. Chesed	Jupiter	Left arm	Orb, tetrahedron	Crowned and throned king	Obedience	Tyranny
5. Geburah	Mars	Right arm	Pentagon, sword	Warrior in his chariot	Courage	Destruction
6. Tiphareth	Sun	Breast	Cube	Majestic king, a child	Devotion to the Great work	Pride
7. Netzach	Venus	Loins, hips, legs	Rose, lamp and girdle	Lovely naked woman	Unselfishness	Lust
8. Hod	Mercury	Loins, legs	Names, versicles and apron	Hermaphrodite	Truthfulness	Dishonesty
9. Yesod	Moon	Reproductive organs	Perfumes, sandals	Beautiful naked man	Independence	Idleness
10. Malkuth	Earth, four elements	Feet, anus	Equal-armed cross	Young woman, crowned and throned	Discrimination	Inertia

TABLE 5.
PERFUMES ON THE TREE OF LIFE

Sephira Number	*Perfume*
1.	Ambergris
2.	Musk
3.	Civet, myrrh, assafetida, sulfur
4.	Onycha, saffron
5.	Tobacco
6.	Olibanum (frankincense)
7.	Benzoin, red sandal, cinnamon
8.	Storax, cloves
9.	Jasmine, camphor, lignum aloes
10.	Dittany of Crete

Whenever a Kabbalist desires to work on one of the spheres and its opposite he studies the magical correspondences of that sphere and surrounds himself with as many of the symbols of the sephira as he can. In this way he can create an ambience harmonious to the forces he is trying to contact.

The numerical correspondences of the Tree of Life are keyed to the twenty-two letters of the Hebrew alphabet, which pertain to various levels of existence and are ascribed metaphysical meanings as well as numerical values. The numbers assigned to the letters are to be seen not as ordinary ciphers but as the archetypes of the numbers 1 through 9. As such they represent different states of consciousness embodied in numerical values. For this reason the Kabbalist always tries to find the numerical value of everything he wants to influence, which he does by means of the letters of the Hebrew alphabet. As we can see from the table below, the last twenty-two letters are divided into three groups of nine letters each. The last five letters in the table are final letters used also in the Hebrew language. Together they represent three different states of con-

א ALEPH (A) Ox 1	ב BETH (B) House 2	ג GIMEL (G) Camel 3	ד DALETH (D) Door 4	ה HE (H) Window 5	ו VAU (V) Peg, Nail 6	ז ZAYIN (Z) Weapon 7	ח CHETH (CH) Enclosure 8	ט TETH (T) Serpent 9
י YOD (I) Hand 10	כ CAPH (K) Palm of the Hand 20	ל LAMED (L) Ox-Goad 30	מ MEM (M) Water 40	נ NUN (N) Fish 50	ס SAMEKH (S) Support 60	ע AYIN (O) Eye 70	פ PE (P) Mouth 80	צ TZADDI (TZ) Fishing Hook 90
ק QOPH (Q) Back of Head 100	ר RESH (R) Head 200	ש SHIN (SH) Tooth 300	ת TAV (TH) Sign of Cross 400	ך Final Caph 500	ם Final Mem 600	ן Final Nun 700	ף Final Pe 800	ץ Final Tzaddi 900

The Hebrew alphabet.

sciousness and three levels of existence. The first nine letters are ascribed the numbers 1 through 9. The second group has numbers 10 through 90, the last group, 100 through 900. Zero, not represented by any of the letters, is unmanifested energy, the absolute. For this reason, when a zero is added to a number it indicates a higher level of consciousness. The three states of consciousness indicated by the three groups of letters and numbers are matter, mind, and spirit.

When the Kabbalist wants to find the numerical value of something he substitutes the numerical value of every letter in the name of the thing he is interested in. To facilitate his work he usually translates the Hebrew letter into its Latin equivalent, as follows.

Hebrew Letter	*Latin Letter*	*Numerical Value*	*Hebrew Letter*	*Latin Letter*	*Numerical Value*
Aleph	A	1	Lamed	L	30
Beth	B	2	Mem	M	40
Gimel	G	3	Nun	N	50
Daleth	D	4	Samekh	S	60
He	H, E	5	Ayin	O	70
Vau	V, W	6	Pe	P	80
Zain	Z	7	Tzaddik	Tz	90
Cheth	Ch	8	Qoph	Q	100
Teth	Th	9	Resh	R	200
Yod	I, Y	10	Shin	Sh	300
Kaph	K	20	Tau	T	400

The Tetragrammaton, for example, which is made up of the letters I, H, V, and H, has a total value of 26, the sum of the numbers ascribed to the four letters, or 10, 5, 6, and 5. A common name like *Ann*, for instance, would have a value of 101, the sum of 1, 50, and 50, the values of the letters A, N, N. These figures can be added again in order to reach one single digit. Thus Tetragrammaton, valued at 26, can be added further (2 + 6) to make 8, its secret power. Likewise the addition of the numbers ascribed to the name *Ann* gives the number 2, which is the Kabbalistic value of *Ann*.

Once the Kabbalist has the Kabbalistic value of a name or a word he can discover the potentials hidden in that name or word and thus discover not only its secret essence but how to manipulate it at will, by means of the ten spheres of the Tree of Life.

The following list gives the different states of consciousness and thus the secret essence of the Hebrew letters and their numbers.

1. *Aleph*. The dual principle that represents all that exists and all that does not exist, the positive and negative, life and death.
2. *Beth*. The symbol of all habitations, of anything that "contains."
3. *Gimel*. The activity of the contained, limited existence.
4. *Daleth*. The archetype of physical existence.
5. *He*. The principle of universal life.
6. *Vau*. The archetype of all fertilizing substances.
7. *Zayin*. The completed fertilizing act.
8. *Gheth*. The enclosure of all unevolved cosmic energy.
9. *Teth*. The symbol of the initial female energy.
10. *Yod*. The opposite of Aleph, steady state, continuity.

20. *Caph*. The archetype of receivers.
30. *Lamed*. The principle of the conscious, connecting link.
40. *Mem*. The archetype of the maternal creative principle.
50. *Nun*. The archetype of all individual existences.
60. *Samekh*. The ovum, fertility.
70. *Ayin*. The illuminating principle behind the fertilizing act.
80. *Pe*. The same as Cheth.
90. *Tzaddik*. The symbol of womanhood.
100. *Qoph*. The exalted state of Aleph, transcending life and death.
200. *Resh*. The archetype of universal or cosmic "containers."
300. *Shin*. The spirit of God.
400. *Tau*. The archetype of all cosmic existence.

One should remember that the elements are constantly at war with each other, as seen with the two opposing elements fire and water. The elements of air and earth are also at war with each other constantly until the Kabbalist learns to absorb them into his personality and balances them within himself. A typical example of the constant struggle between air and earth is the Spanish bullfight where the bull represents Taurus and the element of earth while the bullfighter represents Aquarius, the element of air. The struggle between the bull and the bullfighter is the eternal struggle between the elements of air and earth, which represent spirit and matter. Spirit, the bullfighter, tries to conquer and overcome matter, the bull, whereas matter tries to destroy spirit. Most of the time the bullfighter destroys the bull, thus symbolizing the triumph of spirit over matter. When the bull overpowers the bullfighter and kills him or hurts him badly it means that matter has won the battle over spirit. There are a few cases when the bull puts up such a gallant fight in the arena that the bullfighter kneels on the sand and, spreading wide his arms, pleads with his audience to spare the life of the bull. This is a symbolic reenactment of the harmonious union of the elemental forces of air and earth. The audience symbolizes the mighty powers of the Absolute, without whose acquiescence nothing can be accomplished, either in heaven or on earth.

The constant struggle between the elements is an allegorical representation of the opposing forces of the negative and positive principles, exemplified in the material world as man and woman. These perfect opposites unite for the purpose of creation and manifestation. The struggle between bull and bullfighter has been compared to a sexual encounter between a man and a woman. Fire and water, air and earth, body and spirit, man and woman—the universe expands and contracts, moves and then settles down, in accordance with these eternal rhythms.

The square connotes the four sides of the world. The upper side is "East," the lower side is "West," the right side is "South" and the left side is "North." The four diagonal lines are another square that links all the corners of the world and causes the admixture of the diverse climates to each side of the world. These are the four basic elements: Air is East, earth is West, fire is South and water is North. Warmth and dryness is the nature of the fire element. Moisture and coldness is the nature of the water element. Because the East and West sides are connected with the South and North sides, it follows that East and West partake of a double climate due to being linked to the South and the North sides of the world. East, which is air, has the warmth of the South and moisture of the North, therefore its climate is warm and moist. The warmth is derived from the fire element of the South and its moisture from the water element of the North. The West side, which is earth, gets its dryness from the fire—South, and its coldness from the water —North. Therefore, the nature of the earth is cold and dry.

The Kabbalistic square.

There is an invisible sphere, known as Daath, in the center of the first triad. This sphere is one of the greatest mysteries of the Kabbalah; its name is Knowledge. In the biblical narrative we find subtle reference to the sexual act as a man knowing his wife. This act of knowing is the secret of Daath.

It was discussed earlier that the Female Principle of God, known as the Matrona, hovers over the marital bed during sexual intercourse. One of her names is also the Shekinah. She is often identified with the great archangel Metraton, who stands in Kether, the first sphere of the Tree of Life. Shekinah or Metraton projects Her powers into the hidden sphere of Daath. The Kabbalist who can comprehend her secrets is indeed powerful.

The first triad of spheres is known as the Supernals, defined as the state of superconsciousness. In order to reach the Supernals the Kabbalist has to cross the broken line separating them from the other sephiroth. This line or veil is known as the Abyss. Only a few very High Initiates in the Kabbalah have crossed the Abyss, which is probably the greatest ordeal any human can experience. When the Kabbalist reaches the veil of the Supernals and passes through he becomes the Babe of the Abyss, lost in the eternal womb of the universe. This state of consciousness is typified by the tarot card The Fool, discussed later. The Fool is born again after he falls into the Abyss, but in order to do so he must give up all his material comforts and pleasures. The magician who crosses into the Abyss is often left completely destitute, without money, friends, or family. He is spiritually naked and materially desolated. Generally, after he emerges from his ordeal his life takes a completely different direction that will inevitably lead him to his final aim of uniting his soul with God's. This is why Initiation ceremonies become increasingly more difficult as the magician ascends on the Paths of the Tree. What Initiations try to do is prepare him both mentally and spiritually for the devastating experiences awaiting him during his work. The rewards are,

however, heavy with power, and when the magician finally reaches the top of the Tree there is nothing he cannot will or cannot have. His powers are so extraordinary that he can literally claim that he has the world at his feet. Indeed, the crown of Kether reposes over his head, and the kingdom of Malkuth is his to command. Those who would like to gain a deeper insight into the intricacies of the Kabbalah are referred to this author's book *A Kabbalah for the Modern World.*

10 The Astral Plane

THE ASTRAL PLANE IS THE WORKING GROUND OF THE MAGICIAN. IN THAT tenuous and dreamlike world he can find the truth about things past and to come. He can also find the gods and demons, gnomes, fairies and salamanders, the archangels, angels, and elemental forces of nature. The astral plane holds both the secret of power and the key to the creation of miraculous effects on the physical plane.

The astral plane has often been defined as the realm of visual imagination. Before we take an astral voyage we should first try to understand what mystics and magicians mean when they speak of such things as planes, astral, ethereal, auras, and the bodies of man.

Most people think of themselves as a mind within a body. The concepts of soul and spirit make the average person uncomfortable, mostly because he does not know how to deal with them. They are ideologies beyond the familiar world of the senses. As such they are not easy to grasp or understand. It is more convenient to ignore their existence and concentrate instead on the solid realities of the material body.

Oriental mystics have a practical way of showing their students that their own bodies are not their real selves. Zen Buddhists in Japan and Sufis in the Middle East pay more attention to the Higher Self than to the material personality. A Sufi Adept, for example, trying to impress on a disciple the existence of a deeper spiritual nature, may hold a lighted candle under the student's hand and then ask him to describe the experience he has just undergone. When the student complains that he has been burned by the candle flame the Adept patiently explains that only the flesh was singed, not the real self of the disciple. This concept sees the body as a form of shell that we carry around with us to serve us in the material world and act as the vessel for experience. It is not our real self, as a simple experiment will show. The body is made real to us because of the five senses. We can feel things with the body because of the fine nerve endings that make us susceptible to tactile experiences. Likewise, we can see, smell, hear, taste, so we fall into the delusion of thinking that the body is "us." But if we lay a hand or an arm on a table that extremity will not move until we will it to do so. In the same way

our feet, heads, or torsos will remain static until we give them a mental command to perform a given action. We, or rather our bodies, will not talk, eat, move, or be still unless we tell them to do these things. The moment we realize this peculiarity of the human body we become uncomfortably aware of the fact that we are living inside an activated robot that we dominate through remote control. This controlling influence is exerted on the body through the brain cells. The brain, then, is the master of the body: it smoothly regulates unconscious bodily actions like breathing, blood circulation, heart pumping, healing of wounds, digestion, and so on. It also controls conscious reactions like speech, memory, affections, decisions, and awareness. Can we then say that the brain is "us"? Not really. The brain is the seat of the conscious personality, but also of the unconscious one. If we *were* the brain, we would know all the intricacies of its mechanisms. We would know how we make the heart beat and the cells regenerate, why we feel pain and hunger; but the truth is that we do not. We do not know anything about the workings of our body or brain—we know only what science tells us after hundreds of years of tireless and often frustrating studies. But we ourselves do not know how or why our bodies or brains work, just as we do not know exactly what we are.

When we reach this point in our self-awareness we feel suddenly very lonely and helpless. We get the feeling that we do not belong, that we are trapped somehow in a restraining shell of matter that is inhibiting our freedom and keeping us grounded on earth. This is the first step in spiritual awareness. We suddenly realize that we are something else that is quite outside the physical body. What we are and where we come from are the subjects of metaphysics and the primordial concern of religion, mysticism, and magic.

Yoga teaches that man has a "third eye" that is the seat of human consciousness and the point of contact between mind and spirit. The third eye has been equated by many occult authorities with the pineal gland found at the base of the brain. Modern science has conducted many interesting experiments with this tiny gland, all of which indicate that there is a relationship between it and the human consciousness. The gland produces two hormones, serotonin and melatonin. These hormones regulate rational thought and sexual development in man. If the hormonal action of melatonin is interfered with, as happens when there is a brain tumor near the base of the spine, the sexual characteristics of the affected person will increase abnormally. Likewise, the intake of hallucinogens, such as LSD, will impede the normal flow of serotonin into the bloodstream, bringing about altered states of consciousness. It has also been discovered that people in trancelike states, such as the ecstasy of the mystic, show very low levels of serotonin in the blood. This tends to support the assertion of Yoga that the pineal gland or third eye is the seat of consciousness in man and the link with higher levels of awareness.

All the schools of occultism tell us that man has many "bodies," which function on different planes; yet man is only one. This seemingly paradoxical statement is explained with the concept of the soul, which is sevenfold in nature. Here are its different levels of awareness:

1. *Elemental.* A very subtle form of substance that lies beyond the electrons, ions, or corpuscles of which matter is formed. It is the pattern upon which the physical body is built and is known by many names, such as the ethereal body, doppelganger, double, and so on. The elemental part of the soul survives the death of the body for some time and sometimes becomes visible as the ghost of the deceased person. It has no consciousness and disintegrates speedily after death.

2. *Mineral.* The mineral and chemical substances of which the body is made. Its function is to control the organic matter of the body and ascertain that the chemical processes are working properly. These processes are not merely mechanical; they are the product of intelligence and purpose and are impossible without the presence and control of the mineral soul. Like the elemental aspect of the soul, the mineral disintegrates after the death of the body.

3. *Vegetable.* The cellular substance that permits the growth of bodily tissue and parts and organs and makes possible the grafting and transplanting of physical parts of the body.

4. *Animal.* This is the seat of purely animal desires. Its intelligence and consciousness are concerned only with the physical well-being of the body. The chief desires of the animal aspect of the soul are concerned with nutrition and reproduction. They manifest respectively as self-preservation and sexual impulses, as well as love of offspring. The animal soul can be easily equated with the instincts in man.

5. *Human.* Here we find intellectual reasoning and voluntary choice and action, as well as self-awareness. We can equate this state with mind.

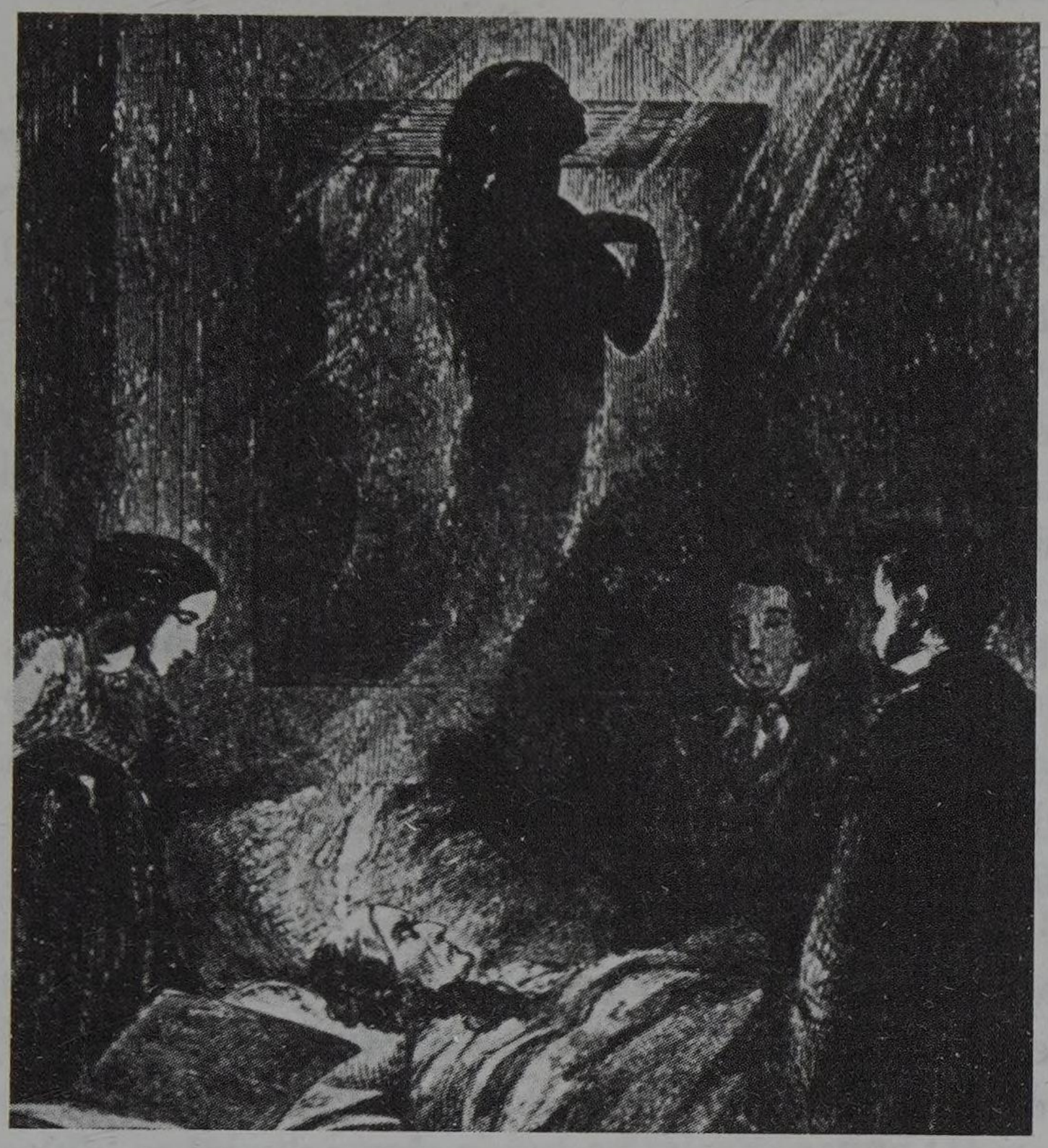
6. *Demigod.* The elements of humanity, kindness, justice, sympathy, nobility, and human brotherhood. The higher aspects of human love, reflected in the capacity for self-sacrifice, are a part of the demigod in man. In this level of consciousness man feels sympathy for others because of his dawning sense of unity with the All.

7. *God.* At this level the soul becomes one with the Creative Force of the universe and ceases to care about the material world, except to help others achieve their own state of blissfulness.

The first four aspects of the soul in man are joined to form two bodies, the ethereal and the physical. These are in turn divided into seven planes, as follows:

1. **Atomic**
2. **Subatomic**
3. **Superetheric**
4. **Etheric**
5. **Gaseous**
6. **Liquid**
7. **Solid**

These are not to be confused with the seven levels mentioned before, which are to be seen as aspects of the soul.



The astral body leaving the corpse immediately after death.

The first four planes are ascribed to the ethereal body; the last three are typical of the physical body. The ethereal has been described by occultists as man's inner body. Although it is of an extremely tenuous nature, the ethereal is in many ways the true physical body. It controls the intake and egress of physical material from the body and draws vital energy—*prana*—from the sun through several centers located along the spine. These centers, called *chakras* by the Yogis, are also seen as spheres from the Tree of Life by Kabbalists. Kabbalists and Yogis both use a system of breathing exercises that helps to vitalize these centers.

The ethereal and the physical body are united by a thin cord that can stretch into infinity, thus allowing the ethereal body to leave the physical for prolonged periods without danger. When the cord is severed, death ensues immediately, bringing about the disintegration of both aspects of the body. Fits of dizziness are seen by magicians as a sign that the ethereal body, which fits loosely around the physical, is out of alignment with its denser counterpart. When a person is asleep, faints, or is under anesthesia the ethereal is away from the physical body.

Because the ethereal body acts as a receptor and transmitter of cosmic energy it projects a luminous radiance around itself. This radiance or field of force is blended with the emotional and mental emanations of man and reflects both his state of health and his personal characteristics. Known as the aura, it can be seen by people with clairvoyant powers.

A. E. Powell in his famous treatise *The Etheric Double* describes a class of beautiful fairies with etheric bodies who live upon the surface of the earth and have come up the ladder of evolution through grasses, cereals, ants and bees, and tiny nature spirits. After their time as etheric fairies they become salamanders or fire spirits, then sylphs or air spirits, and later still pass into the kingdom of the angels.

Upon physical death both the ethereal and the material body disintegrate,

though the ethereal may remain hovering for a short time around the physical body. How long it remains attached to matter depends on the spiritual evolution of the dead person. If he was highly evolved the ethereal will dissolve within a few minutes. On the other hand, if the person was very attached to the material world the ethereal will not want to leave and may roam miserably around the corpse for a long time, vainly endeavoring to remain on the physical plane. For this reason mystics recommend the practice of cremation after death. In this way they avoid the tragic experience of the ethereal trying to reenter the body after death.

When the body, in both its physical and ethereal aspects, dies, its memories and imagination—in short, its mental aspects—survive physical death in the form of the astral body. This body rests for a prolonged period in the astral plane before finding its appointed place in the astral (and later in the mental) plane.

Before discussing the astral plane in detail it is necessary to understand the meaning of the word *plane* in magic. We must not think of a plane as one of a series of straight layers, above and below which are other layers or strata. When we remember that even the densest form of matter is composed of vibrations of energy, and that the forces of nature are but manifestations of energy vibrations, we begin to find the key. Instead of the planes rising one above the other in the scale of fineness of matter, they are graded according to their respective degrees of energy vibration. In short, they are energy planes, not planes of matter. Matter is simply the lowest degree of energy vibration.

Another thing we must avoid is the concept of the planes lying one above each other in space. They do not have spatial distinction or degree, and they interpenetrate each other in the same point of space. A single point of space may have its manifestations in all the seven planes of being. A famous aphorism explains this well: "A plane of being is not a place but a *state* of being." A further illustration is that a single point of space may contain the vibrations of heat, electricity, magnetism, light, and so on, yet these vibrations do not interfere with each other, because their rates of vibration differ. From this we can see that the astral regions occupy the same space as the material regions, neither interfering with the other.

The term *astral* is derived from a Greek word meaning "related to a star," originally used to describe the abodes of the Greek gods. The discriminating reader may ask how it is possible for anyone to speak of the phenomena of the astral plane if that plane is on a higher vibratory scale than the physical senses and how anyone can visit and perceive things on the astral plane without his body being dematerialized. The answer is that it is not necessary to dematerialize the physical body to visit or sense the astral plane. There are two ways to perceive this plane: by use of the astral senses and by visiting the plane with the astral body.

By the term *astral senses* magicians imply a secondary set of sensory faculties similar to the physical ones, by means of which man is able to receive impressions on the astral plane. The astral vision, for example, now known familiarly as clairvoyance, is used by many magicians to perceive the astral plane at

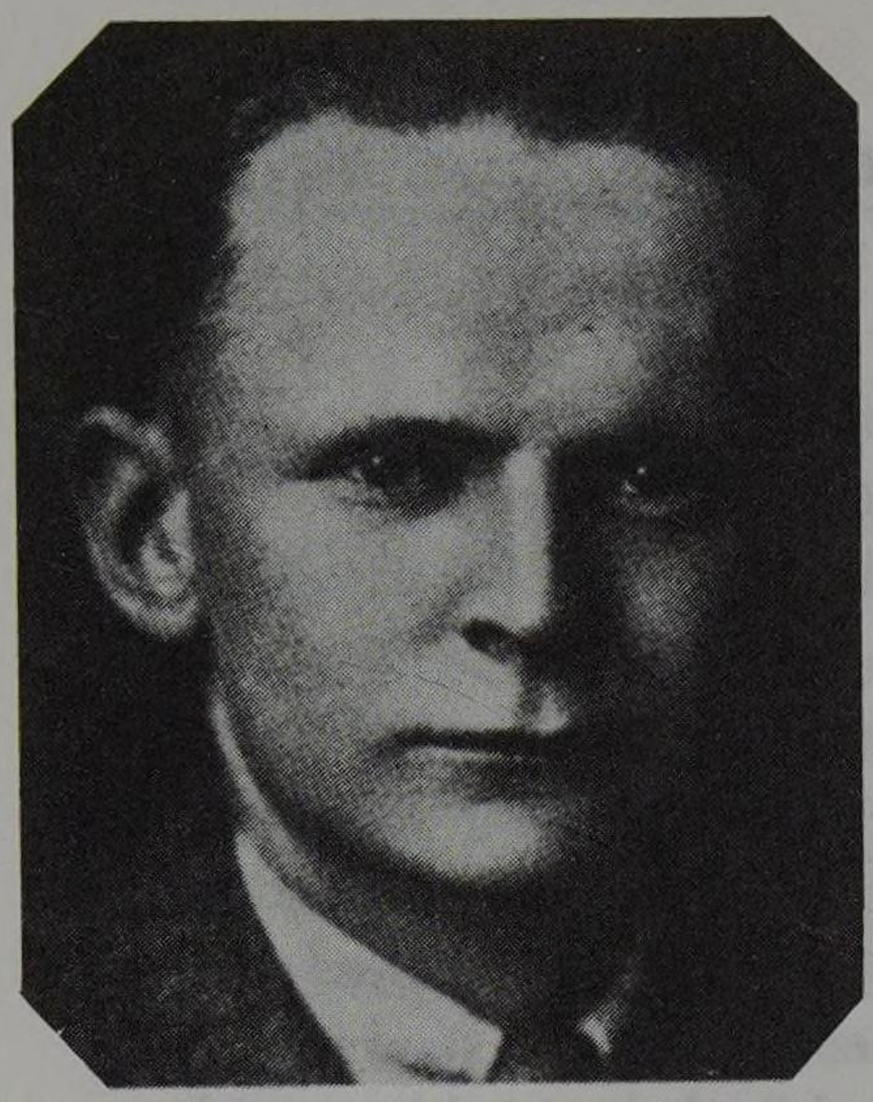
will. The astral senses are used in conjunction with what are known as the four doorways to the astral planes. These are the five ttatwas or elemental symbols, the Kabbalah and Tree of Life, the Tarot, and the I Ching, the last two of which will be discussed later.

The four doorways are used through visualization and ritual ceremonies, which are far too dangerous to be described here. However, there are several books on the subject that may be read for additional information, but the reader is warned against experimenting with any form of astral travel without some form of supervision by an experienced magician. The two best books on astral travel are, in this author's opinion, *The Projection of the Astral Body* by Muldoon and Carrington and *Astral Doorways* by J. H. Brennan. Also very refreshing and informal, yet quite thorough, is a book by Ophiel entitled *The Art and Practice of Astral Projection*.

The most direct approach to the astral plane is traveling to that sphere in the astral body, the system known as astral projection. In this approach the person traveling to the astral does not make use of any symbols such as the four doorways but simply projects his astral body consciously from his physical body by means of will and concentration. I use the word *simply* out of context because there is really nothing simple about astral projection. It is, in fact, a very serious and dangerous attempt that can cause severe damage to the mental balance of an individual. The astral plane abounds with many forms of terrifying entities that prey on anyone hardy enough to enter their domain. Thus there is a definite danger of demonic possession and other equally frightening experiences attending all astral travels. For this reason magicians are forever warning the unexperienced against experimenting by themselves in these matters.

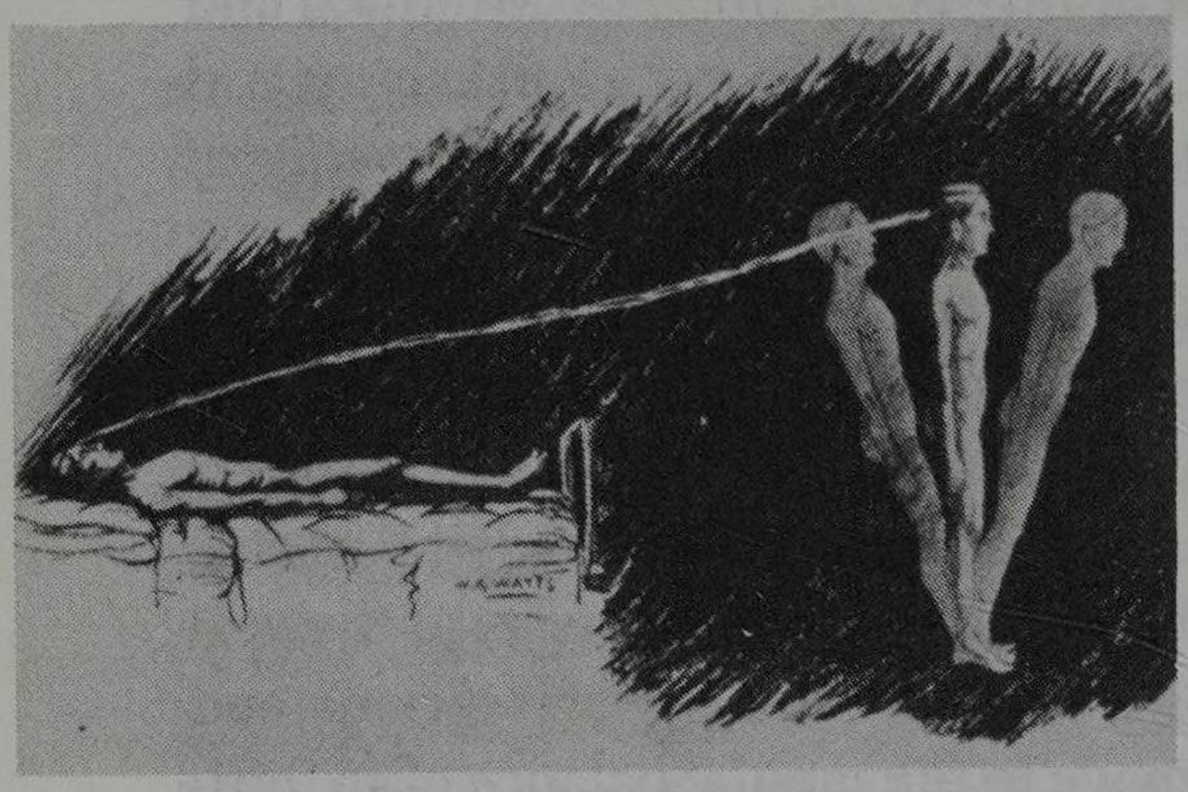
The astral plane is just as real to the astral body as the material plane is to the physical body. To the traveler on the astral the scenery, and everything connected with it, seems as solid as the most solid material does to the physical eye. One may travel from one region of the astral to another simply by an act of will that raises the vibration of the astral body without moving it a point in space, but one may also travel in space from one point to another. In other words, if one has the knowledge and power one may traverse the entire astral plane, witness its scenery and inhabitants, phenomena and activity, and then return to the material plane, all in a moment of time without changing a single point in space. Or if one prefers, it is also possible to travel to any other point of space in the astral. One then has the choice of returning either by the same way one came or by descending to the material plane and traveling on it in the astral body, back to where the physical body is resting. The astral plane is composed of seven subplanes:

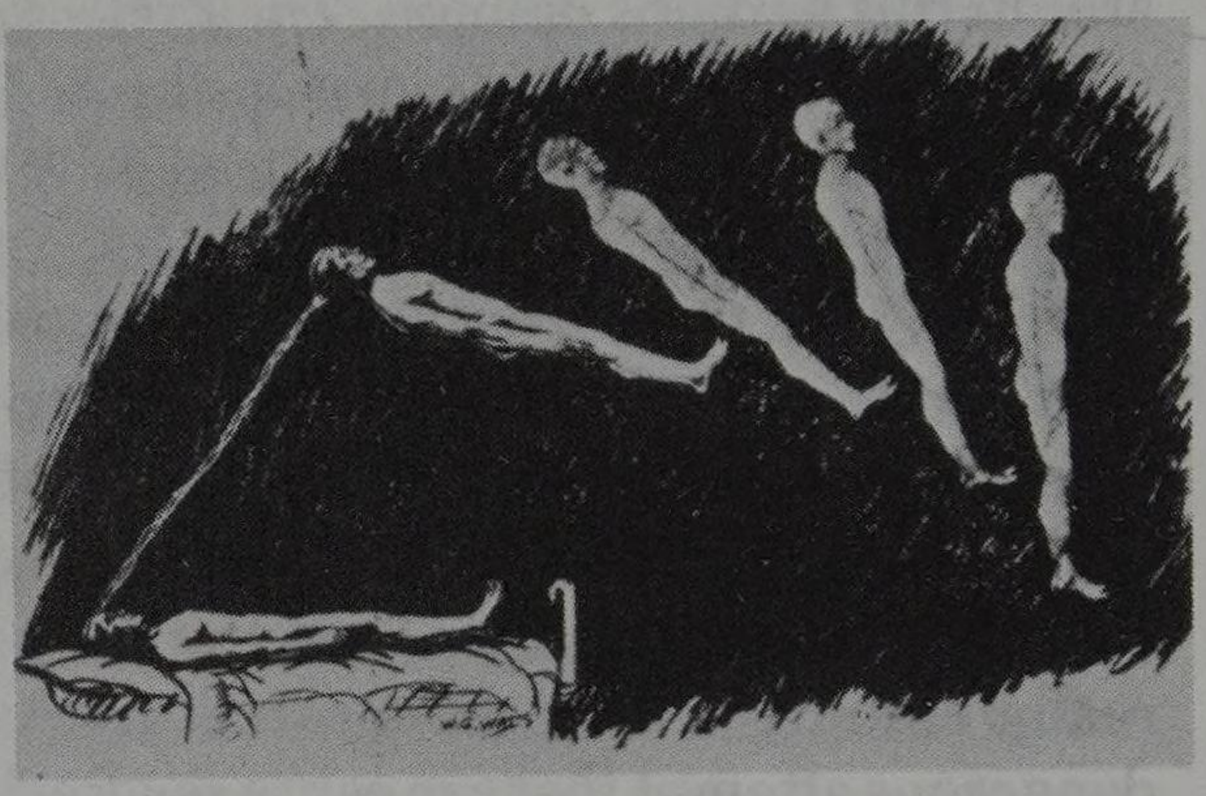
1. *The Astral Cemetery*. Occultists have given this name to this subplane because this is where the astral bodies disintegrate and disappear after the soul leaves the astral plane, either to reincarnate or to move on to higher planes, such as the mental or those beyond.



Sylvan Muldoon, one of the most dedicated researchers in the controversial subject of astral travel.

According to Sylvan Muldoon and an associate, H. C. Carrington, it is possible to project the astral body consciously from the physical vessel and control it by the silver cord that binds it to the material body. The silver cord can stretch into infinity, allowing the astral body to travel to distant places without any danger to the physical body.





2. *The Astral Shell.* This is the abode of the disembodied astral shell after the soul leaves it and before the shell decomposes and falls down into the astral cemetery.

3. *Astral Hell.* This region of the astral is populated with all the lesser souls still in the astral body. This is the abode of criminals, murderers, drunkards, thieves, and the most degraded human souls. The atmosphere in this subplane is similar to the one in which these souls lived while still encased in their human bodies. There are muggings, rapes, bank robberies, murders, and all sorts of heinous crimes being constantly reenacted in this region. However, the souls cannot take part in these scenes. They are simply spectators constantly being reminded of their past crimes. Because they are unable to take part in the bloody orgies around them, these souls or astral bodies sometimes project themselves onto the material plane and try to incite men to commit crimes in order to feel a sense of gratification. This constant exposure to its evil deeds either disgusts the soul, thus helping it to raise itself above its misery, or else debases it further. Those souls who cannot rise above a level of impurity are then disintegrated and dissolved into the dark pool of negative forces.

4. *Sleeping regions.* This is the subplane where souls slumber for long periods after their material death and prepare to enter their ascribed places in the astral plane.

5. *Intellectual activity.* In this subplane abide the astral bodies of those souls unable to achieve or complete an intellectual work or a creative project while they were in the material world. Many of the works of art in literature, music, and painting are first created on the astral plane. When the soul reincarnates it brings this project, which it was unable to complete in its previous existence, into manifestation in the material world.

6. *Heroic activity*. All the heroes of mankind abide on this subplane, constantly reenacting in the astral plane their battles and victories on earth. Here we find the happy hunting grounds of the North American Indians and the Valhalla of the Vikings.

7. *Mystical and religious activity*. In this subplane we find all the mystics and great religious minds living in the astral rendition of the Christian concept of heaven.

The activities of the astral plane, though they seem real to its denizens, are still the stuff from which dreams are made. For the astral plane is the realm of the imagination, and the soul does not enter into the true reality of the spirit until it leaves the astral plane to ascend to higher ones, such as the mental and spiritual planes.

There is in the astral plane a region known as the astral light, where the famed Akashic records are kept. The astral light owes its name to the fact that it is a sphere of high energy vibrations where the past, present, and future blend into eternity.

The Akashic records are seen in the astral light in the form of an endless four-dimensional gallery filled with an infinite array of miniature images similar to film stills, which portray the history of mankind from its beginning to its eventual end.* Many magicians experienced in astral travel spend much time looking at the Akashic records in order to learn the secrets of the past and future.

Not all the inhabitants of the astral plane are souls preparing for their entry into higher planes or reincarnation. There are also entities in the astral who have never inhabited a human body. These are the true denizens of the astral plane. Among them are demons and the gods of nature, fairies, sylphs, salamanders, gnomes, mermaids, sirens, dryads, naiads, and all the mythological figures in the histories of mankind. His knowledge of the elemental qualities of these creatures enables the magician to control them at will and make them serve his purposes. Also, as the astral is plastic in essence and is the vessel within which the material world is formed, the magician can travel to this plane, reenact an occurrence he wishes to have take place in the world of matter, and then return to the physical world to see his desired work materialize.

Other entities abiding in the astral plane are the result of thought forms created by people on the material plane. A family ghost is such a thought form, as it has been given substance and credibility by many generations of people within one family. Likewise, the prayers of a mother to her child's guardian angel build a powerful thought form in the shape of a guardian spirit. Thoughts of love and hatred can all give form to astral entities that continue to feed and gain substance from similar thoughts and feelings in other members of the human race.

The astral plane is also seen by the magician as the world of dreams, where the astral body roams freely while the physical body sleeps. For this reason the magician sees dreams as forms of astral travel and sees premonitory dreams that

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*The first three dimensions are depth, width, and length (space). The fourth dimension is time. A four-dimensional object thus exists simultaneously in all points of space; in other words, it is infinite.

foretell a future event as accidental glimpses of the wandering astral body into the Akashic records.

Spiritualistic seances and mediumship, which are not considered to be part of magic, are seen by many magicians as a mixture of astral projection on the part of a medium and the fortuitous contact with the astral shell of a deceased person before the shell disintegrates. Thus, in the vast majority of cases the medium is not contacting the actual spirit or soul of the dead person but his confused and wandering shell. In most such instances the real soul of a dead person is completely unaware of the actions of the empty shell he left behind, which retains some vague memories of the actual life it led while still living. Because the magician is fully aware of the confusion and often tragic misunderstandings that spiritual seances can create he will have nothing to do with such practices, though still sympathizing with the intentions of the honest medium. Whenever a magician decides to evoke a spirit he does this by ceremonial rituals and conjurations that force the spirit to appear within the magic circle. This circle, the magician's protection against astral attacks, is conspicuously missing from a spiritualistic seance, thus giving rise to the possibility of spirit possessions and other psychic dangers.

From all this it should be obvious that the astral plane and all its phantasmagorical inhabitants are nothing but man's unconscious, dressed in the fantastic raiment of the magician's imagination.

11 Ceremonial Magic

A WOMAN STANDS ALONE IN THE MIDDLE OF AN ORDINARY ROOM. THE FURNITURE has been pushed back against the wall, leaving the center of the room clear to allow for movement. A small altar in the shape of a double cube is placed in the middle of the cleared space. Its bottom half is painted black; the top, white. The double cube is a symbol of the macrocosmos and microcosmos.

Upon the altar repose the four magical weapons symbolic of the elemental forces. A wand, made of a hazel rod painted black, represents the element of fire. A golden goblet half-filled with wine represents the element of water. A flat disk of copper, the Pentacle, represents the element of earth, and a black-handled dagger represents the element of air.

The woman is dressed in a flowing violet robe and upon her breast is embroidered the magical lamen, the symbol of magical power, in the form of a golden sphere within which the four letters of the divine name have been inscribed. Above the lamen shines the six-rayed star, the interlaced triangles of the Star of David. A belt formed of two lengths of silver and golden silk cords interlaced to symbolize the female and male principles of the moon and sun encircles the woman's waist.

A silver band with the projected image of a cobra's head in its center, the

Egyptian uraeus (the sacred asp) encircles the woman's head. This is the symbol of the divine powers of the pharaoh and Egyptian gods. The woman's slender feet are bare, as are her hands, with the exception of two rings worn on the middle finger of each hand. The ring on the right hand, of delicately wrought gold, has in its center a brownish stone shining dully. This stone is a sardonyx, the gem ascribed to the astrological sign of Leo in talismanic magic. Leo is the sign ruled by the sun, and gold is the metal devoted to that luminary. Thus, this ring is worn on the middle finger of the right hand to symbolize the powers of the Male Principle, and it represents the sun. The other ring is made of silver, with a large crystal sphere reposing upon its center. It represents the Female Principle and cosmic powers envisioned in the moon.

The woman is a High Priestess of the Moon, initiated into the highest mysteries of many magical systems. She can practice witchcraft, the Kabbalah, and primitive magic with equal ease. She is consecrated to the service of the gods of nature and the one God as seen in the female aspect of the moon. Being the recipient and transmitter of the mysteries, she worships and is in turn worshiped by the gods. Indeed, she is the beloved of God and men alike, as the personification of the goddess in the material plane. She has a magical name that

A modern magician wearing the Egyptian uraeus during a ritual. The inverted triangle on his chest is a symbol of the element of fire, representing raw cosmic energy.

Queen Nefertari, wearing the uraeus, a symbol of royalty. A detail from her tomb in Thebes.

cannot be revealed, but one can call her by any of the names given to the goddess. Thus, she is Selene, Isis, Diana, Artemis, Ishtar and, in her darker aspects (and she does have them) she is Binah, Hecate, with all the Saturnian powers of death and destruction. The deadly cobra that glistens on her forehead is a double symbol of wisdom and death. Kabbalistically the High Priestess is Isis Unveiled, and her powers can be perceived dimly in the Tarot cards of The Priestess and The Empress. She is the perfect woman, the ideal of men, and her word is Power.

The High Priestess moves now. She ritually cleanses the room, first by asperging it with salt water, salt being a fiery element united with a watery filled with incenses symbolic of the elements. The High Priestess moves carefully from left to right within the room. This movement, known as *deosil*, observes the same direction as the hands of the clock and is an indication of white magic. The opposite movement, from right to left, known as *widdershins*, is a subtle invocation to the dark forces.

The High Priestess moves behind the altar that faces the east quarter of the earth. Her right knee bent slightly, her left leg stretched behind her, she pushes her left arm back against her body and raises her right arm straight in front of her in a gesture similar to the fascist salute. This is the sign of the Zelator, one of the degrees conferred on the magician during the first Initiation. The Nazis, who borrowed this sign and that of the swastika from ancient occult rituals, were reputed to be practitioners of black magic. Hitler was believed to be a black witch with a penchant for astrology. The reason he persecuted the Jews with such dedicated hatred was, according to magic, because he knew the Jews had the secrets of the Kabbalah, which made them the guardians of the mysteries and gave them powers unimaginable by other men. Because the Kabbalah or esoteric Torah is essentially a positive, creative force, Hitler, devoted to the practice of black magic, sought to destroy the Jews and thus bring the power of good to an end. In a way he tried to wrestle the Kabbalah away from the Jews and confer it on his own race, to ensure his race's dominion over the whole world.

The Zelator's sign opens astral doorways, for it is one of the symbols recognized and accepted by the guardians of the elemental gates. After the High Priestess makes the sign she is ready to begin the Banishing Ritual of the Pentagram.

The ritual is begun with the sign of the Kabbalistic cross. The High Priestess picks up the dagger from the altar, touches its tip to her forehead, and says, "Atoh" (Thou art); then she brings the dagger's tip down to her abdomen and says, "Malkuth" (the Kingdom). She touches her right shoulder and says, "Ve-Geburah" (and the Power), then completes the sign of the cross by touching her left shoulder and saying, "Ve-Gedulah" (and the Glory). She joins her hands before her breast and consolidates the cross by saying, "Le-Olahm" (forever), "Amen" (so mote it be). The dagger's blade rests between her palms, tip pointing upward, as she ends the sign of the cross. It should be clear by now that the sign of the cross is also a symbol of the four elements in harmony with each other. The

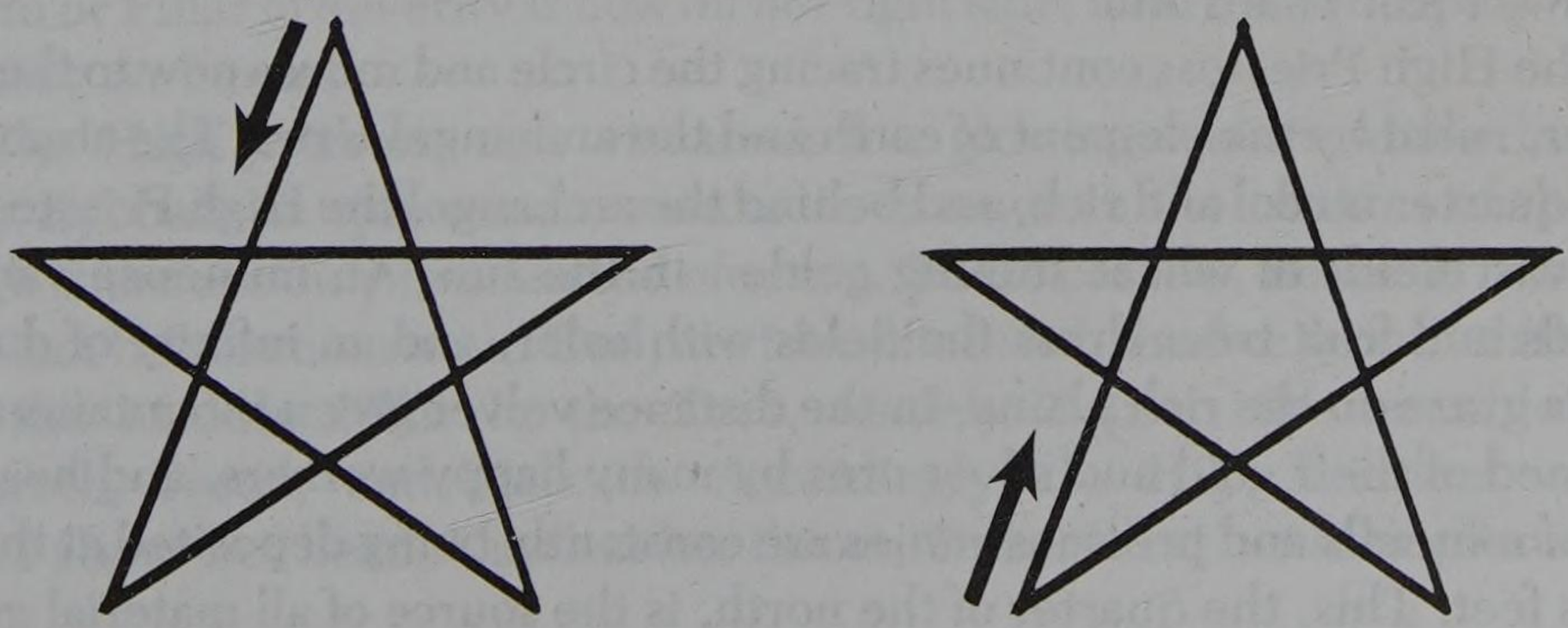
A group of girls during a Nazi harvest festival in 1933. Their costumes are part of a revival of pagan rites, which the Nazis were fond of staging. The ancient rendition of the swastika in the background is a magical symbol of great complexity. Originally ascribed to the god Thor as one of his weapons, the swastika is both a symbol of the four elements and the four cardinal points. The Nazis' choice of the swastika as their symbol and their interest in paganism were broad hints of their involvement with occult practices, an involvement exemplified by Hitler's obsession with astrology.

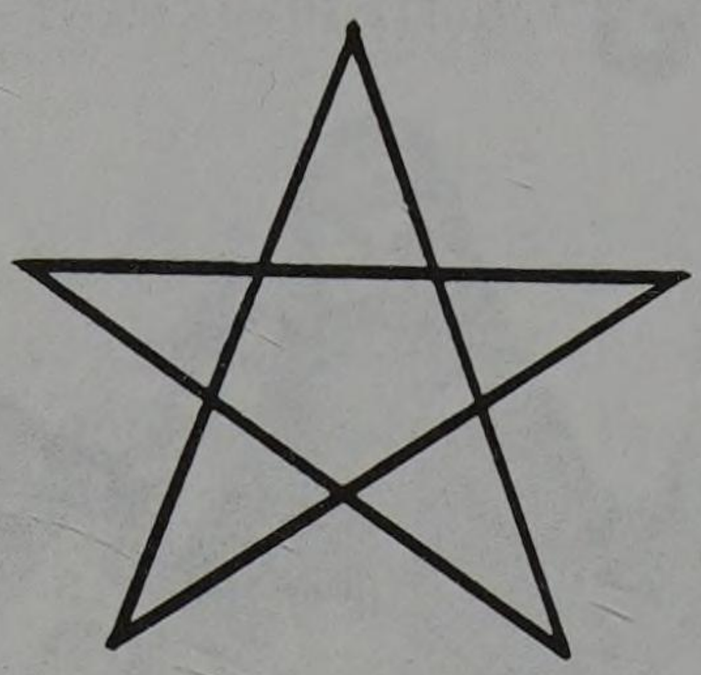
swastika or truncated cross is one of the symbols representing Isis mourning for Osiris.

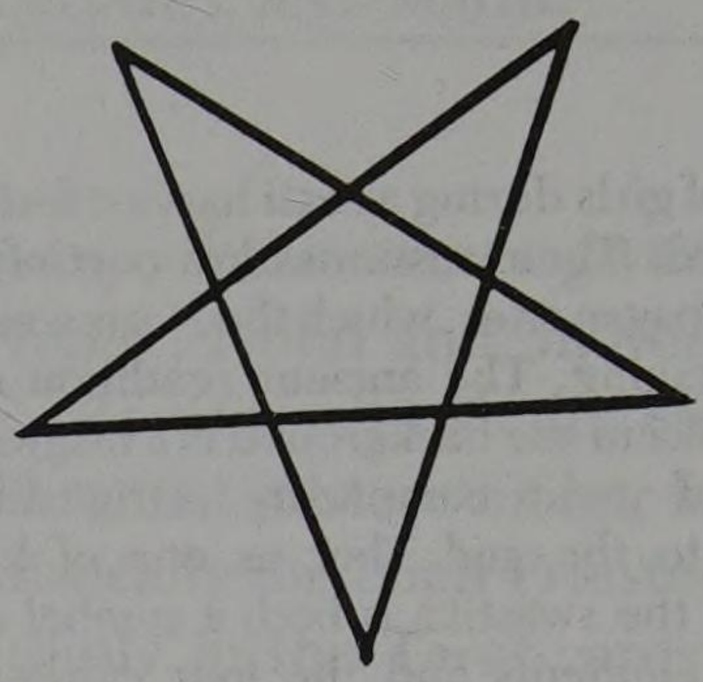
The High Priestess lifts the dagger with her right hand and, pointing to the east, traces the shape of a pentagram or five-pointed star in the air. She starts tracing the star at its uppermost tip, brings the dagger's point downward to the left, then up again to the right, then crosses to the left, down again to the right, and back to the top of the star to complete the pentagram. This is the Invoking Pentagram of Kabbalistic magic. There are several pentagrams used in magic, but the most commonly known are the Invoking and the Banishing Pentagrams. The latter is made the same way, but the tracing starts from the lower left tip of the star.

The pentagram, which represents a man with his arms widespread, is a symbol of white magic. When the pentagram is reversed and its lower points are uppermost it is a symbol of black magic. Satanists particularly love this symbol, which is faintly reminiscent of a goat's head.

The Invoking and the Banishing Pentagrams.







The two pentagrams. The one on the left is used in white magic and represents the figure of a man with widespread arms and legs. The pentagram on the right, used in black magic, symbolizes the head of a goat, a satanic symbol.

After the pentagram is formed the High Priestess stabs its imaginary center with the tip of her dagger and vibrates the four-letter name of God, Yod-He-Vau-He. According to the magical correspondences this is the quarter of the east and is therefore under the rule of the element of air and the archangel Raphael. The High Priestess visualizes the great archangel now as a beautiful adolescent dressed in flowing yellow robes with lavender facings. She imagines there are soft gentle breezes floating down to her from the quarter of air, and her long black hair swirls gently around her face with the power of her imagination.

The High Priestess moves now to the right, to the south quarter and the element of fire. The tip of her dagger moves from east to west, tracing the beginnings of a circle. In the center of the south quarter she traces another Invoking Pentagram in the air. This time the name of God she vibrates is Adonai, which means Lord and is often used in the scriptures. The archangel ruling the south is the powerful Michael, visualized by the High Priestess as a stern young man dressed in a velvety red tunic with emerald green facings. The atmosphere surrounding the element of fire is warm and tropical, laden with the scent of exotic flowers. The High Priestess basks for a moment in the sensuous fragrance, then moves to the quarter of the west, her dagger still tracing the protective circle.

The west is ruled by the element of water and the archangel Gabriel. The atmosphere here is cool and refreshing. The High Priestess visualizes a crystalline waterfall rushing down behind the archangel's outspread wings. So intense is her visualization that she feels the drops of water wet her cheeks as she stands facing the archangel. Gabriel is visualized as a man in the prime of life, with an amiable and gentle countenance. His robe is made of an iridescent blue satin, with orange facings. The name of God the High Priestess vibrates here is Eheieh, the name given to Moses by God from the burning bush, which means in Hebrew, I Am That I Am.

The High Priestess continues tracing the circle and moves now to the fourth quarter, ruled by the element of earth and the archangel Uriel. The atmosphere in this quarter is cool and rich, and behind the archangel the High Priestess visualizes vast fields of wheat shining golden in the sun. An immense variety of orchards and fruit trees dress the fields with color, and an infinity of domestic animals graze on the rich plains. In the distance velvet green mountains are unburdened of their gold and silver ores by many happy workers, and heavy carloads of minerals and precious stones are constantly being deposited at the archangel's feet. This, the quarter of the north, is the source of all material gain; for

this reason it is the preferred working grounds of many magicians, including witches.

Uriel is dressed in robes of russet, black, dark olive, and citrine, the colors of the earth and the sphere of Malkuth. Uriel is visualized as a middle-aged man, grave and kind, with a flowing dark beard. The High Priestess traces the fourth and last pentagram and vibrates the name of God that pertains to the north, Aglah. She then moves back to the east quarter, completing the circle she started there. Then she spreads her arms wide and says:

Before me Raphael
Behind me Gabriel
At my right Michael
At my left Uriel
Before me flames the pentagram
Behind me shines the six-rayed star.

She then repeats the Kabbalistic cross, thus completing the ritual of the Invoking Pentagram.

THE MIDDLE PILLAR

The preceding ritual is usually used before a magic ceremony to invoke power and protect the magician. It is often used before meditation and concentration exercises exclusively designed for the spiritual development of the Initiate. Its counterpart, the Banishing Ritual of the Pentagram, is used to dispel evil influences, to heal, to create peace, and to end a magical ceremony.

The Ritual of the Middle Pillar is used by the magician to identify with the godhead and to energize his vital centers before practical work.

After completing the ritual of the Invoking Pentagram the High Priestess prepares for the ceremony of the Middle Pillar. In this ritual she absorbs the Tree of Life into her being, for which reason she now visualizes in front of her (still on the east) two long columns of shining marble. The column on her right is white; that on her left, black. These are the columns of Mercy and Severity of the Tree of Life. The High Priestess replaces her dagger on the altar, faces the west, and moves backward until she is standing between the imaginary columns. She is now forming the Middle Pillar that stands between the right and the left columns of the Tree. Because the High Priestess is now within the Tree of Life, the black column or Pillar of Severity is now on her right side, with the white pillar or Pillar of Mercy on her left.

The High priestess now visualizes five glowing centers within her body. These Kabbalistic spheres are similar in essence to the *chakras* of the yogis, though there are only five instead of seven. These centers, believed to be points of contact between man and God, are identified with the five sephiroth that compose the Middle Pillar in the Tree, namely Kether, the invisible Daath, Tiphareth, Yesod, and Malkuth. Accordingly, the High Priestess visualizes Kether above her head, Daath at her throat, Tiphareth at her solar plexus, Yesod

at her reproductive organs, and Malkuth at her feet. She now raises her concentration to the top of her head and vibrates the God name Eheieh. She imagines that the sphere of Kether over her head begins to spin and increases its glow until it brims over with radiant energy. She continues this visualization until she feels her cranium bursting with overflowing light, then she directs this light downward through the other four centers until her entire body fills with radiant energy.* She increases her visualization work, cleansing out all impurities from her body, strengthening her mind and vital organs, and gathering vast reservoirs of energy into her body centers. When her energizing work is completed she steps out from the Tree and prepares to materialize some of the tremendous power she has built up in the form of a personal desire.

As the High Priestess moves away from the Tree she is still facing west. But now she changes her position and faces the quarter of the north. Her eyes gaze thoughtfully at the vast riches accumulated around the archangel Uriel. She looks at the jewels and gold and fertile fields. All are hers to command. Does she want them? A fleeting smile crosses her lips, and she turns away from the north quarter. The earth is hers, she does not have to will riches to have them. That is a waste of power. She returns to the west quarter and again faces the east. Her face seems to shine with an inner light, as she spreads out her arms and feet to form a living pentagram.

"My Father, My Mother," she cries, "I am Thy daughter and Priestess. My power is Thine. I want to serve Thy Divine purpose. I want to help humanity reach Thy glory. Show me a way that I may serve Thee. Bless me and love me as I love and I bless Thee."

She remains in her position for some time, without moving. Her eyes are closed, her face transformed with inner ecstasy. A soft silver glow that changes slowly to gold and again to silver seems to emanate from her figure. Finally the High Priestess moves again and lowers her arms. She brings her feet together and crosses her arms over her breasts. This is the magical sign of Osiris Risen, indicating that the gods abide in her. She has had a spiritual answer to her invocation and is now ready to carry on God's will on the material plane.

Having accomplished her intentions the High Priestess lifts the golden goblet, offers it to the heavens, and drinks. She then performs the ritual of the Banishing Pentagram and ends the ritual. As described earlier, the Banishing Ritual is the same as the Invoking Ritual, except that the pentagram is traced from the bottom upward. The figures of the archangels are also visualized with their backs toward the magician, as if they were ready to return to the abodes from which they came.

This depiction is of a magical ceremony of invocation conducted by an Adept. The High Priestess knows her magical powers can bring all her desires

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*A name of God is vibrated in each of the other four spheres as follows: At Daath the name of God is Jehovah Elohim; at Tiphareth, Jehovah Eloh-ve–Daas; at Yesod, Shaddai El Chai; and at Malkuth, Adonai Ha–Aretz.

The High Priestess of witchcraft in the pentagram position.

into instant manifestation. She disdains riches and material powers and instead seeks to unite with the Infinite to bring Its will into manifestation. Because of the purity of her intentions and her knowledge and understanding of natural laws, nature is hers to command, and anything she may need or desire will become automatically hers. She no longer needs to perform magic in order to cause changes in consciousness. Her will is power and her word is law.

Naturally, it is not easy to reach such a state of high spirituality. For every Adept there are thousands of Initiates who use the Invoking and Banishing Rituals and the ceremony of the Middle Pillar for personal gratification. This is the way of magic, and there is no law against the use of power for personal reasons. As long as the magician observes the laws of nature he can use his powers as he wishes. The divine in him has also imparted a part of the cosmic will to the magician, and this will is his to exert as he chooses.

The terms *invocation* and *evocation* are often used indiscriminately in magic to indicate the calling down of spirits. This is misleading to one unfamiliar with the ways of magic, so these terms need redefinition to help the reader understand their true meanings.

Invocation is the calling down of force from higher planes and then "earthing" it within the magician's consciousness. This can be achieved by rituals such as the ones described or through meditation, concentration, visualization, and a host of other methods. In each case, however, the magician does not call down a spiritual force to materialize visually on the physical plane. All the work is done in the magician's imagination.

Evocation, on the other hand, calls for the actual materialization of the spirit that is being contacted. The anecdote in an earlier chapter about Crowley's ex-

perience with the demon Chorozon in the deserts of Algeria is a typical case of evocation. The ancient grimoires or books on ceremonial magic are full of instructions on how to conduct conjurations, incantations, and the summoning of spirits. Although it is possible to evoke in this way very real manifestations on the part of higher spirits, such as angels and archangels, most works of evocation are aimed at conjuring demonic entities. Modern magicians are moving away from these practices not only because they seldom bring actual results, but because there are real dangers of psychosis in the form of demonic possession. As we have seen, the magician's work takes place in the deeper levels of the Unconscious, in which dwell all forms of instinctive and destructive forces that are under the control of the conscious personality. These forces are the "demons" invoked by the magician in many conjuration ceremonies. If the ritual is successful and the magician is able to open the gates of his Unconscious these forces rush to the surface of the personality, overpowering and often destroying it, if the magician does not know how to control them. This is often the case, unfortunately, and there are many psychiatric records that vouchsafe this statement.

THE CONJURATION

The best way to exemplify the complicated rituals of the conjuration and summoning of spirits is to reproduce here excerpts from medieval grimoires, which give detailed instruction on constraining spirits, both demonic and angelic. We will also provide information on their ranks, sigils or seals, and general characteristics.

Before this, however, we should discuss some aspects of the actual magic ceremony. Perhaps the first concern of the magician before undertaking a ritual of evocation is the correct use of what are known as the planetary hours. According to the medieval grimoire known as *The Key of Solomon*, all magic operations should be conducted in accordance with the formal attribution of certain hours of the day and night to the rule and influence of certain planets. This famous book of magical instructions, perhaps the most famous of all grimoires, has had such a profound influence on magic that even today most magicians observe the table of planetary hours and the ascribed days of the planets in all their ceremonies. Tables 7 and 8 show these magical attributions.

TABLE 7.

THE DAYS OF THE PLANETS

Saturn	=	Saturday.	Venus	=	Friday.
Jupiter	=	Thursday	Mercury	=	Wednesday.
Mars	=	Tuesday.	Moon	=	Monday.
Sol	=	Sunday.			

According to Albertus Magnus,

Under Saturn	Life, building, doctrine, mutation;
Under Jupiter	Honor, things desired, riches, apparel;
Under Mars	Warre, prison, Matrimony, enemie;
Under the Moon	Policy, dream, merchandise, theft;
Under the Sun	Hope, fortune, heir;
Under Venus	Friend- or fellow-ship, way, lover, stranger;
Under Mercury	Loss, debt, fear.

And note that Jupiter and Venus are good, Saturn and Mars evil, but the Sun and Moon medium, and Mercury is good with good, and evil with evil.

TABLE 8.

THE PLANETARY HOURS*

PLANETARY HOURS COMPUTED FROM MIDNIGHT TO MIDNIGHT

HOURS OF THE DAY

	Sunday	*Monday*	*Tuesday*	*Wednesday*	*Thursday*	*Friday*	*Saturday*
1.	Sun	Moon	Mars	Merc.	Jup.	Venus	Sat.
2.	Venus	Sat.	Sun	Moon	Mars	Merc.	Jup.
3.	Merc.	Jup.	Venus	Sat.	Sun	Moon	Mars
4.	Moon	Mars	Merc.	Jup.	Venus	Sat.	Sun
5.	Sat.	Sun	Moon	Mars	Merc.	Jup.	Venus
6.	Jup.	Venus	Sat.	Sun	Moon	Mars	Merc.
7.	Mars	Merc.	Jup.	Venus	Sat.	Sun	Moon
8.	Sun	Moon	Mars	Merc.	Jup.	Venus	Sat.
9.	Venus	Sat.	Sun	Moon	Mars	Merc.	Jup.
10.	Merc.	Jup.	Venus	Sat.	Sun	Moon	Mars
11.	Moon	Mars	Merc.	Jup.	Venus	Sat.	Sun
12.	Sat.	Sun	Moon	Mars	Merc.	Jup.	Venus

HOURS OF THE NIGHT

1.	Jup.	Venus	Sat.	Sun	Moon	Mars	Merc.
2.	Mars	Merc.	Jup.	Venus	Sat.	Sun	Moon
3.	Sun	Moon	Mars	Merc.	Jup.	Venus	Sat.
4.	Venus	Sat.	Sun	Moon	Mars	Merc.	Jup.
5.	Merc.	Jup.	Venus	Sat.	Sun	Moon	Mars
6.	Moon	Mars	Merc.	Jup.	Venus	Sat.	Sun
7.	Sat.	Sun	Moon	Mars	Merc.	Jup.	Venus
8.	Jup.	Venus	Sat.	Sun	Moon	Mars	Merc.
9.	Mars	Merc.	Jup.	Venus	Sat.	Sun	Moon
10.	Sun	Moon	Mars	Merc.	Jup.	Venus	Sat.
11.	Venus	Sat.	Sun	Moon	Mars	Merc.	Jup.
12.	Merc.	Jup.	Venus	Sat.	Sun	Moon	Mars

*According to *The Key of Solomon*, and *Magical Elements*, by Peter de Abano.

LUCKY AND UNLUCKY DAYS OF THE YEAR
According to the *Grand Grimoire*

Month	*Lucky dates*	*Unlucky dates*	*Month*	*Lucky dates*	*Unlucky date*
January	3, 10, 27, 31	12, 23	July	2, 6, 10, 23, 30	5, 13, 27
February	7, 8, 18	2, 10, 17, 22	August	5, 7, 10, 14	2, 13, 27, 31
March	3, 9, 12, 14, 16	13, 19, 23, 28	September	6, 10, 13, 18, 30	13, 16, 18
April	5, 17	18, 20, 29, 30	October	13, 16, 25, 31	3, 9, 27
May	1, 2, 4, 6, 9, 14	10, 17, 20	November	1, 13, 23, 30	6, 25
June	3, 5, 7, 9, 13, 23	4, 20	December	10, 20, 29	15, 26

The magical correspondences cited in Chapter 9 are also observed carefully by the magician in conducting his rituals. Thus, if he wishes to conduct a ceremony that calls for summoning a spirit from the sphere of Venus or Netzach, he refers to the corresponding table of correspondences to choose the appropriate perfumes or incenses, colors, plants, and other attributes of that spirit.

We will now list other correspondences of interest and then look at some descriptions of spirits given in grimoires.

TABLE 9.
THE ALCHEMICAL SYMBOLS AND THE CHARACTERISTICS OF THE ELEMENTS

Fire	Heat and Dryness
Air	Heat and Moisture
Water	Cold and Moisture
Earth	Cold and Dryness

TABLE 10.
THE DRIVING FORCES OF LIFE AS REPRESENTED BY THE PLANETS

Sun	Self-integration, individuality
Moon	Rhythm, personality
Mercury	Communication, reason
Venus	Union, social activities
Mars	Activity, dynamic energy
Jupiter	Expansion, idealism
Saturn	Formation through restrictio
Uranus	Deviation through invention
Neptune	Refination, occultism
Pluto	Transformation

TABLE 11.
THE ELEMENTAL SPIRITS

Element	*Spirits*	*Kerub**	*Sign*
Air	Sylphs	Man	Aquarius
Fire	Salamanders	Lion	Leo
Water	Undines	Eagle	Scorpio
Earth	Gnomes	Bull	Taurus

*A kerub is a symbol of one of the four elements and of the four points of the compass. The four kerubs were part of Ezekiel's vision.

TABLE 12.
THE MAGICAL WEAPONS

Weapon	*Symbolism*	*Mental Quality*
1. Lamp	spiritual light	spirit
2. Wand	magical will	wisdom
3. Cup	intuition	understanding
4. Crown	lordship, divinity	grace and mercy
5. Sword or Dagger	reason	destruction, transition
6. Lamen	divine intention	ego
7. Robe	splendor	emotion
8. Book of Invocations	magical memory	low-grade thinking
9. Altar and perfumes	fixed will	astral flux
10. Temple, circle, and pentacle	the temple of spirit	method

TABLE 13.
THE MAGICAL GRADES

Sephiroth	*Grade*	*Scandinavian god*	*Egyptian god*
1. Kether	Ipsissimus	Wotan	Ptah
2. Chokmah	Magus	Odin	Tahuti
3. Binah	Magister Templi	Frigga	Shu
4. Chesed	Adeptus Exemptus	Wotan	Maat
5. Geburah	Adeptus Major	Thor	Horus
6. Tiphareth	Adeptus Minor	——	Ra, Osiris
7. Netzach	Philosophus	Freya	Hathor
8. Hod	Practicus	Odin, Loki	Anubis
9. Yesod	Theoreticus	——	Isis
10. Malkuth	Zelator	——	Seb, Nephthys

12 The Sacred and the Profane Books of Magic

IN MANY RELIGIOUS AND PHILOSOPHICAL SYSTEMS THERE ARE ELEMENTS OF magic that can be applied to practical work, if the reader can only grasp their veiled teachings. Thus there is a practical system of magic interwoven in works like the Bhagavad Gita, the Vedas, the Old and New Testaments, and many more.

If we look at the world's great religions we can readily see that there are almost a dozen major systems of religious beliefs influencing magic at present. Furthermore, these religions have been splintered into many sects and dissident factions that add even more confusion to the ever-increasing theological arguments. Still, the main teachings of each faith remain untouched and inviolable. These teachings are those incorporated into the sacred books of every religion for the purpose of being transmitted from generation to generation.

The religious literature of the world is concentrated in major religious works, which represent the essential creeds of the world's great religions.

Sacred Books	*Religion*
Tripitakas	Buddhism
Vedas, Upanishads, Bhagavad Gita	Hinduism
Agamas	Jainism
Analects, Five K'Ing (Ching)	Confucianism
Tao-Teh-King	Taoism
Koji Ki, Nihongi, Yengishiki	Shinto
Avestas	Zoroastrianism
Old Testament (Torah)	Judaism
Old and New Testaments	Christianity
The Koran	Mohammedanism
Book of the Dead	Egyptian
Book of the Dead	Tibetan yoga

Based on the teachings preserved in these books, many complex systems of religious and magical ceremonies have evolved throughout the centuries. Within these volumes lies enshrined the wisdom of the ancients; their truths are in reality the One Truth that proclaims the unity between man and God.

However, the sacred books give only exoteric or theoretical knowledge to the masses, reserving the esoteric or practical teachings for Initiates. Some of these esoteric secrets, which were to be transmitted only orally, somehow found a way to leak through the sworn secrecy of the priesthood and, in the Middle Ages, made their appearance in the form of the medieval grimoires. These books, self-proclaimed treatises on transcendental magic, were a curious admixture of the sacred and the profane. Bits and pieces of Persian, Hebrew, and Christian beliefs were intermingled to form a vast body of magic literature that still survives today. The following are probably the most famous medieval grimoires.

1. *The Key of Solomon* (Legemeton)
2. *The Lesser Key of Solomon* (Goetia)
3. *The Arbatel of Magic*
4. *Theosophia Pneumatica*
5. *The Enchiridion of Pope Leo*
6. *The Sword of Moses*
7. *The Pauline Art*
8. *The Almadel*

9. *The Fourth Book of Cornelius Agrippa*
10. *The Heptameron*
11. *The Grimorium Verum*
12. *The Grand Grimoire*
13. *The Grimoire of Pope Honorius*
14. *The Black Pullet*
15. *The Book of Albertus Magnus*

These books combined fascinating occult lore with the most spectacularly childish nonsense. Nevertheless, their teachings and instructions were read, and often followed, sometimes with quite vivid and terrifying results.

The grimoires gave detailed information on the hierarchies of the spirits, both infernal and divine. They spoke grandly and eloquently of spirit forms and sigils and generally gave the impression that these entities were as real and solid as the most ordinary human being. The *Arbatel of Magic*, for example, introduced the ritual of the Olympic spirits, "who dwell in the firmament and in the stars of the firmament" and between whom the government of the world is distributed. According to the *Arbatel* there are 196 Olympic provinces in the entire universe, ruled by the seven Olympic spirits, who also rule the seven planets of the ancient, as follows:

TABLE 14.
THE OLYMPIC PROVINCES

Olympic Spirit	*Number of Provinces*	*Planet*
Aratron	49	Saturn
Bethor	42	Jupiter
Phaleg	35	Mars
Och	28	Sun
Hagith	21	Venus
Ophiel	14	Mercury
Phul	7	Moon
	196	

The provinces are quite visible, according to the *Arbatel*, and the seven successive multiples of seven are believed to indicate powers and offices. It is also said that the Olympic spirits rule alternately, each for 490 years. The powers possessed by these intelligences are immense. They rule naturally over certain departments and operations of the material world and also perform the same duties magically. Thus Och, the solar spirit, is responsible for the formation of gold ore on the planet earth, but he can also create gold in an instant through his magical powers.*

The following seals or sigils of the seven Olympic spirits are used during their evocation in magic ceremonies. The usual procedure is to draw the proper

*See Edward A. Waite, *The Book of Black Magic and of Pacts*. London,1898.

sigil on a piece of parchment paper with magic ink. The sigils are sometimes engraved in a disk of the metal ascribed to the evoked spirit and the corresponding planet.

The powers and offices of the seven Olympic spirits may be outlined thus. Aratron governs those things ascribed astrologically to Saturn. He can convert any living organism, plant, or animal into stone, and in a moment of time. He can also change coals into treasure and treasure into coals. He gives familiars and reconciles subterranean spirits to men. He teaches alchemy, magic, and medicine. The metal associated with Aratron and Saturn is lead.

The affairs of Jupiter are administered by Bethor, who responds quickly when called. The person dignified by his character may be exalted to illustrious positions and may obtain great treasure. He reconciles the spirits of the air to man so that they will give true answers, transport precious stones, and compose medicines having miraculous effect. Bethor also grants familiars of the firmament and can prolong life to seven hundred years, subject to the will of God, a qualification that imparts an air of caution. The metal associated with Bethor and Jupiter is tin.

Phaleg governs the things attributed to Mars. The person who possesses his character is raised by him to great honor in military affairs. The metal associated with Phaleg and Mars is iron.

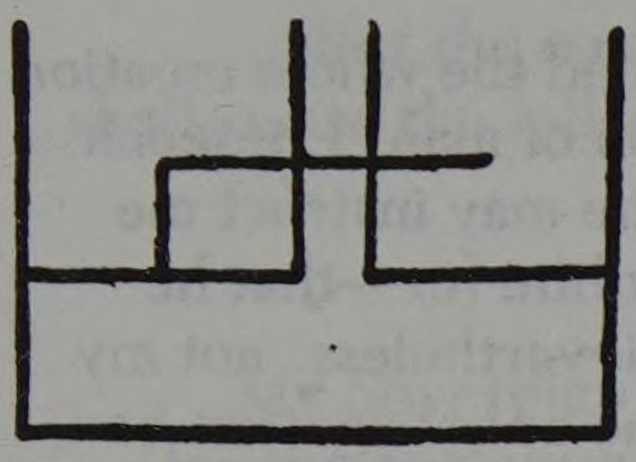
Solar interests are administered by Och, who prolongs life to six hundred years, with perfect health therein. He imparts great wisdom, gives excellent (familiar) spirits, composes perfect medicines, converts any substance into the purest of metals, or into precious stones. He also bestows gold and a purse, quaintly described by the English translator of the *Arbatel* as "springing with gold." He causes the possessor of his character to be worshiped as a god by the kings of the whole world. The metal associated with Och and the sun is gold.

The government of venereal concerns is entrusted to Hagith, and the person possessing his character is adorned with all beauty. He converts copper into gold in a moment and gold instantaneously into copper; he also gives faithful serving spirits. The metal associated with Hagith and Venus is copper.

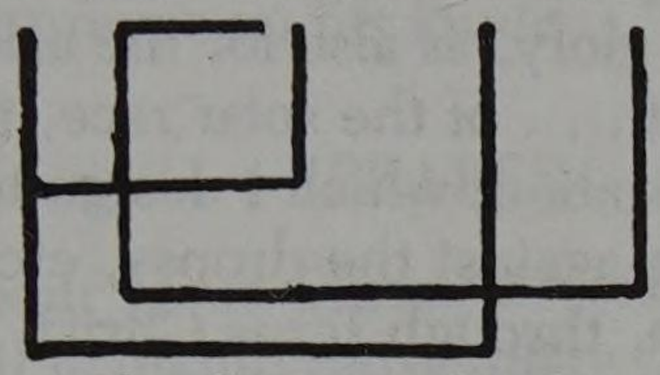
Ophiel is the ruler of those things attributed to Mercury. He gives familiar spirits, teaches all arts, and enables the possessor of his character to change quicksilver immediately into the Philosopher's Stone. The metal associated with Ophiel and Mercury is quicksilver.

Lunar concerns are under the government of Phul, who truly transmutes all metals into silver, heals dropsy, and provides spirits of the water, who serve men in a corporeal and visible form. He also prolongs life to three hundred years. The metal associated with Phul and the moon is silver.

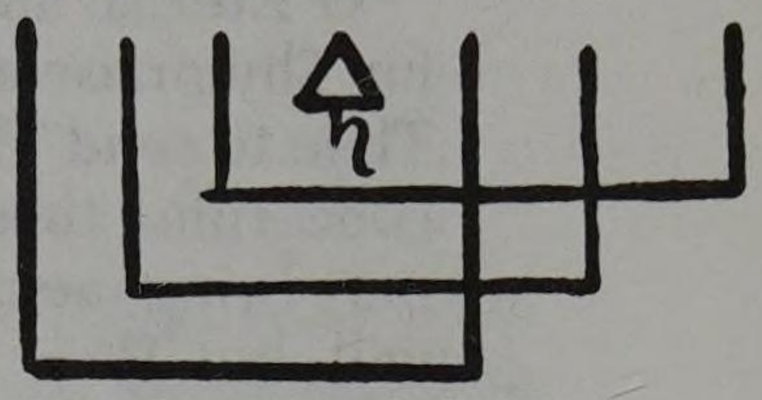
Legions of inferior spirits are commanded by each of the governors, who also have kings, princes, presidents, dukes, and ministers ruling under them. Ceremonial magic usually administers the hierarchies upon a colossal scale. The invocation of the governors is simple. It is performed in the day and hour of the planet that is in correspondence with the Olympic intelligence by means of this prayer:



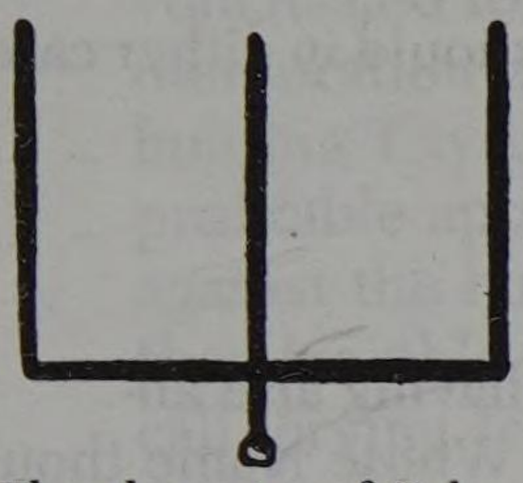
The character of Aratron.



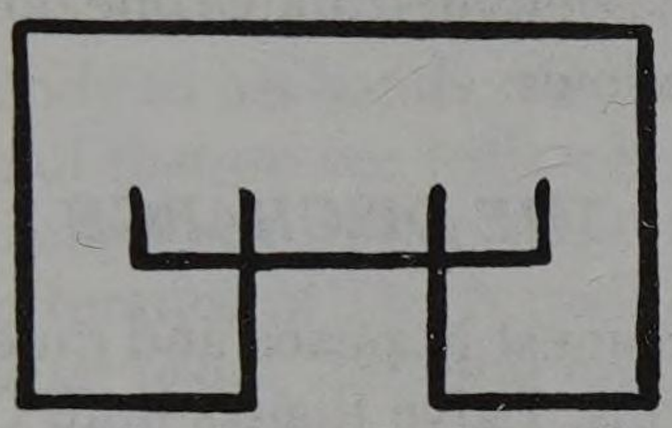
The character of Bethor.



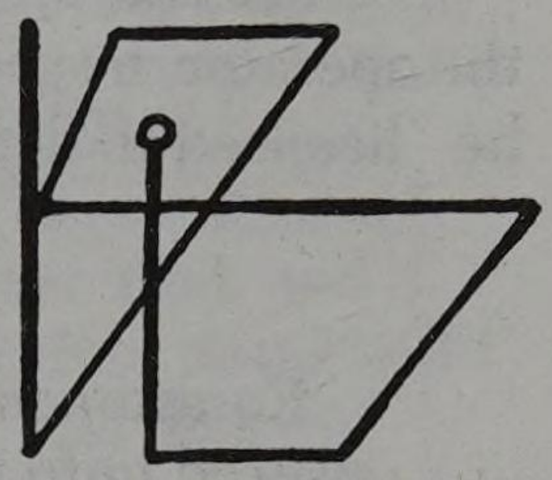
The character of Phaleg.



The character of Och.



The character of Hagith.



The character of Ophiel.

The character of Phul.

Planet	Angel and Sigil	Olympic Province	Olympic Spirit and Sigil
Sun	Michael	Machen	Och
Moon	Gabriel	Shamain	Phul
Mars	Samael	Machon	Phaleg
Mercury	Raphael	Raquie	Ophiel
Jupiter	Sachiel	Zebul	Bethor
Venus	Anael	Sagun	Hagith
Saturn	Cassiel		Aratron

The angels and the Olympic spirits of the seven planets.

O Eternal and Omnipotent God, who hast ordained the whole creation for Thy praise and Thy glory, as also for the salvation of man, I beseech Thee to send Thy Spirit . . . of the solar race, that he may instruct me concerning those things about which I design to ask him [or—that he may bring me medicine against the dropsy, etc.]. Nevertheless, not my will, but Thine be done, through Jesus Christ, Thine only begotten Son, Who is our Lord. Amen.

Unless the spirit, in the words of Robert Turner, be "familiarly addicted" to the operator, he should not be detained above one hour and should in either case be "licensed to depart" as follows:

THE DISCHARGE

Forasmuch as thou camest in peace and quietness, having also answered unto my petitions, I give thanks unto God, in Whose Name thou camest. Now mayest thou depart in peace unto thine own order; but return unto me again, when I shall call thee by thy name, or by thine order, or by thine office, which is granted from the Creator. Amen. [Then add:] Be not rash with thy mouth, and let not thine heart be hasty to utter anything before God: for God is in heaven, and thou art upon earth; therefore let thy words be few. For a dream cometh through the multitude of business, and a fool's voice is known by multitude of words.

—*Ecclesiastes* 5:3–4.

THE GRIMOIRE OF HONORIUS

This grimoire, written by Pope Honorius, is a Christian version of a host of Persian and Hebrew conjurations. It is considered to be the most frankly diabolical of the rituals connected with black magic, and has been accused alternately of profaning the mysteries of religion and of being used in the most appalling blood sacrifices.

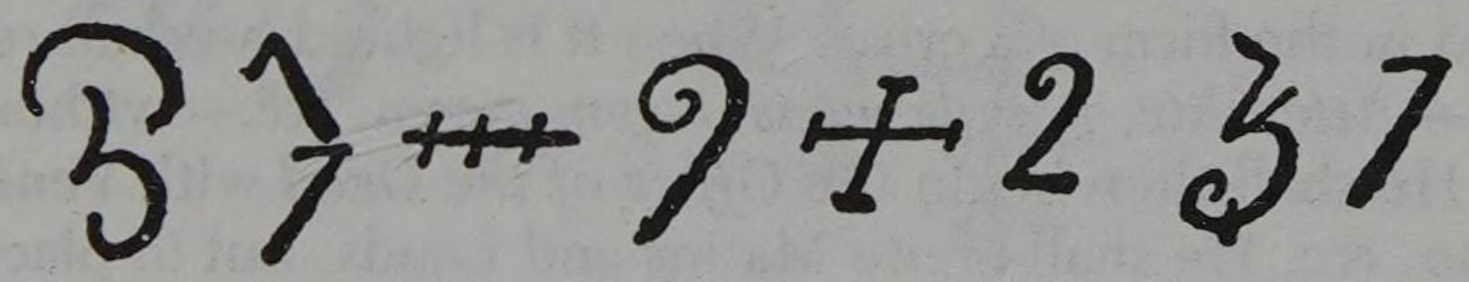
With hypocrisy characteristic of some medieval popes Honorius reminds the person that desires to conjure the "perverse spirits of darkness" that he must first observe a three-day fast before embarking on this most perilous course. He must likewise confess and approach the holy altar. If possible he should be an ordained priest of the Catholic Church. After fasting, the performer must kneel down and recite the seven Gradual Psalms and the litanies and prayers to the saints. He may not consume meat and alcohol and must begin his magical work on the first Monday of the month. If the magician is also a priest he should say a mass of the Holy Ghost, and after consecration of the Host take the wafer in his left hand and begin the evocation. It can be easily seen from this grimoire where some of the hidden roots of the black mass of satanism originate:

After the consecration, taking the Host in his left hand, the operator shall recite the following prayer on his knees:

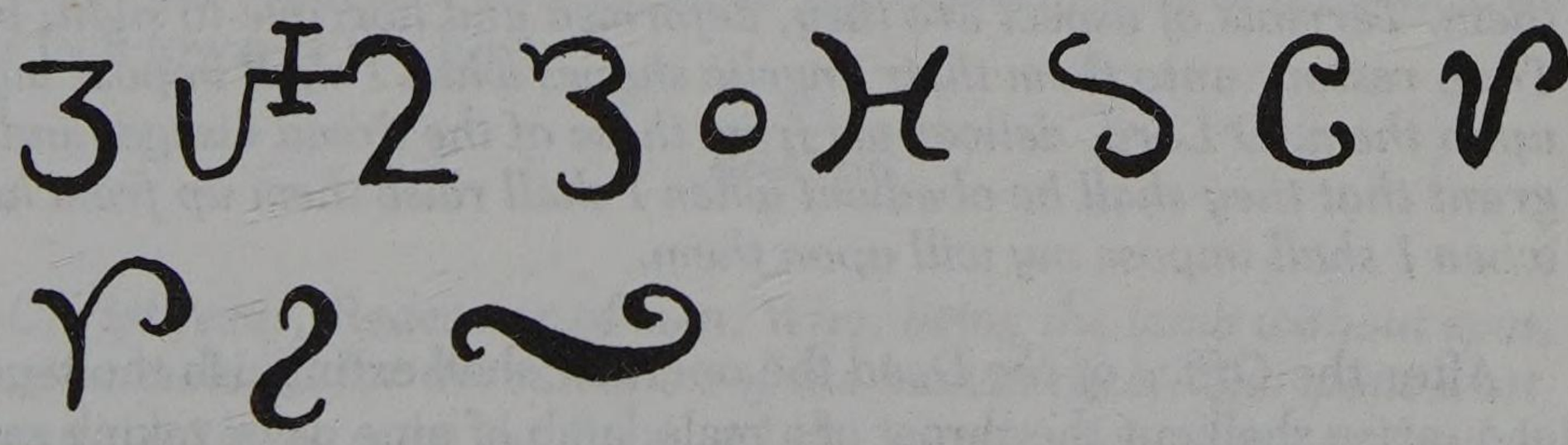
PRAYER

My Sovereign Saviour Jesus Christ, Son of the living God! Thou Who for the Salvation of all mankind didst suffer the death of the Cross; Thou Who, before being abandoned to Thine enemies, by an impulse of ineffable love, didst institute the Sacrament of Thy Body; Thou Who hast vouchsafed to us miserable creatures the privilege of making daily commemoration thereof; do Thou deign unto Thine unworthy servant, thus holding Thy Living Body in his hands, all strength and ability for the profitable application of that power with which he has been entrusted against the horde of rebellious spirits. Thou art their true God, and if they tremble at the utterance of Thy Name, upon that Holy Name will I call, crying Jesus Christ! Jesus, be Thou my help, now and for ever! Amen.

After sunrise a black cock must be killed, the first feather of its left wing being plucked and preserved for use at the required time. The eyes must be torn out, and also the tongue and heart; these must be dried in the sun and afterwards reduced to powder. The remains must be interred at sunset in a secret place, a cross of a palm in height being set upon the mound, while at each of the four corners the signs which here follow must be drawn with the thumb.



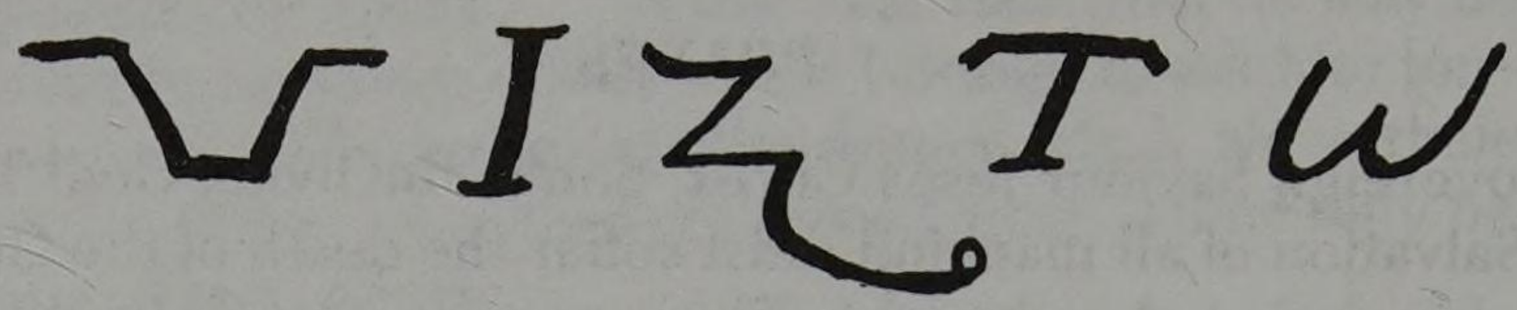
A later edition substitutes the following signs:



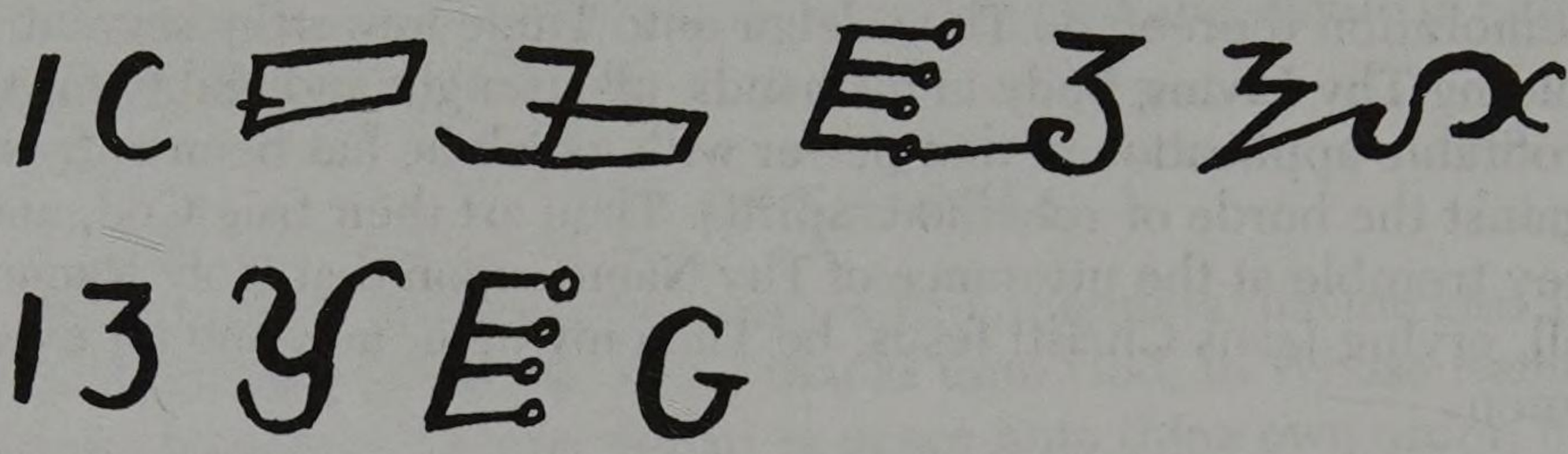
On this day also the operator should drink no wine and abstain from eating meat.

On Tuesday, at the break of day, let him say a mass of the angels, placing the feather taken from the bird upon the altar, together with a

new penknife. The signs hereafter represented must be inscribed on a sheet of clean paper with the consecrated wine that is the blood of Jesus Christ.



In an edition of about 1800 the following signs are substituted:



They should be written upon the altar, and at the end of the mass the paper should be folded in a new veil of violet silk, to be concealed on the morrow, together with the oblation of the mass and a part of the consecrated Host. The ritual continues:

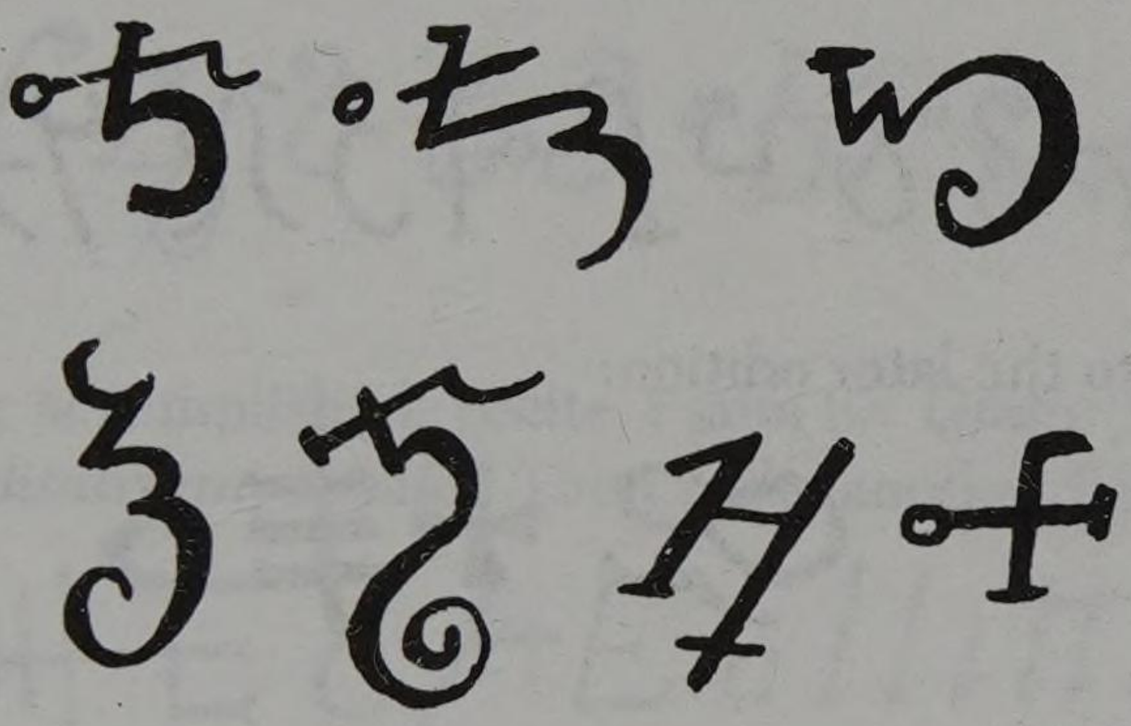
On the evening of Thursday the operator must rise at midnight and, having sprinkled holy water about the chamber, he must light a taper of yellow wax, which shall have been prepared on the Wednesday and pierced in the form of a cross. When it is lighted he shall recite Psalm lxxvii.—*Attendite, popule meus, legem meam,* &c.—without the *Gloria Patri.* He shall then begin the *Office of the Dead* with *Venite exultemus Domino,* &c. He shall recite Matins and Lauds, but in place of the versicle of the ninth Lesson he shall say: *Deliver us, O Lord, from the fear of hell. Let not the demons destroy my soul when I shall raise them from the deep pit, when I shall command them to do my will. May the day be bright, may the sun and moon shine forth, when I shall call upon them. Terrible of aspect are they, deformed and horrible to sight; but do Thou restore unto them their angelic shapes when I shall impose my will upon them. O Lord, deliver me from those of the dread visage, and grant that they shall be obedient when I shall raise them up from hell, when I shall impose my will upon them.*

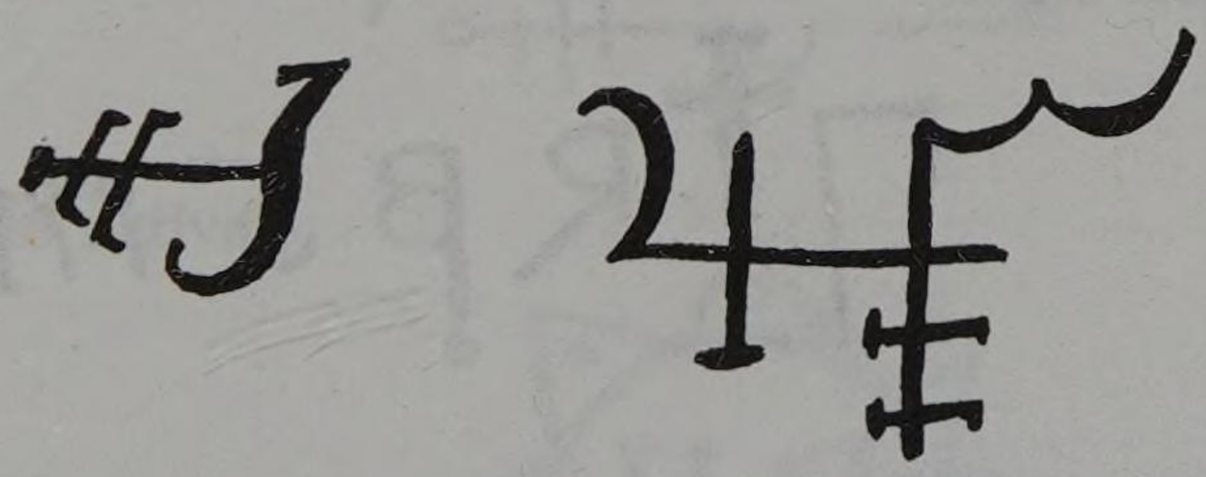
After the *Office of the Dead* the operator shall extinguish the taper, and at sunrise shall cut the throat of a male lamb of nine days, taking care that the blood does not gush forth upon the earth. He shall skin the lamb, and shall cast its tongue and heart into the fire. The fire must be freshly kindled, and the ashes shall be preserved for use at the proper time. The skin of the lamb shall be spread in the middle of a field and for the space of nine days shall be sprinkled four times every day with holy water. On the tenth day, before the rising of the sun, the lambskin

shall be covered with the ashes of the heart and tongue, and with the ashes also of the cock. On Thursday, after sunset, the flesh of the lamb shall be interred in a secret place where no bird can come, and the priest with his right thumb shall inscribe on the grave the characters here indicated.

EMZ 333

In the edition already cited the signs are varied thus:





Moreover, for the space of three days he shall sprinkle the four corners with holy water, saying: "Sprinkle me, O Lord, with hyssop, and I shall be cleansed. Wash me, and I shall be made whiter than snow."

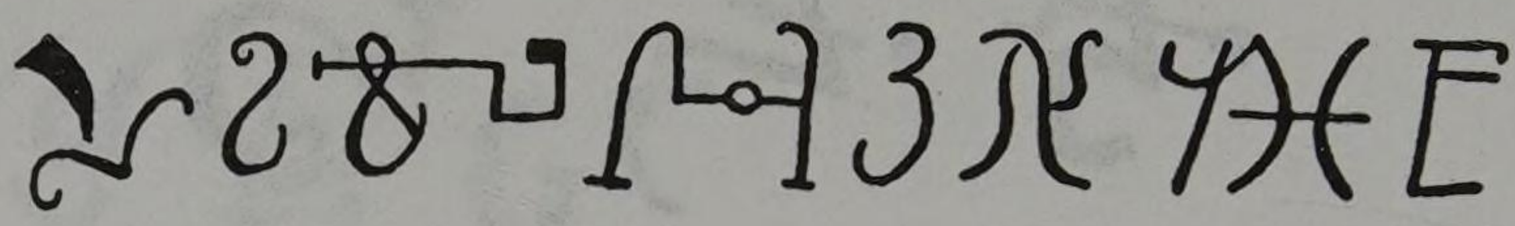
After the aspersion let him recite the following prayer, kneeling with his face towards the East:

PRAYER

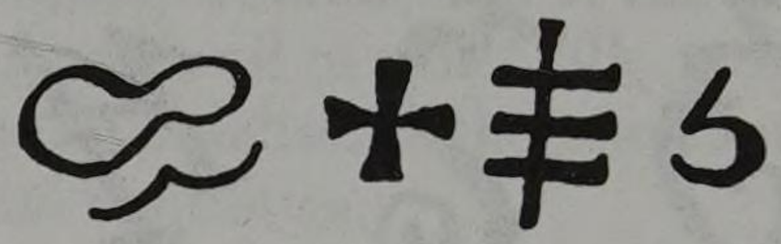
Christ Jesus, Redeemer of men, Who, being the lamb without spot, wast immolated for the salvation of the human race, Who alone wast found worthy to open the Book of Life, impart such virtue to this lamb-skin that it may receive the signs which we shall trace thereon, written with Thy blood, so that the figures, signs and words may become efficacious; and grant that this skin may preserve us against the wiles of the demons; that they may be terrified at the sight of these figures and may only approach them trembling. Through Thee, Jesus Christ, Who livest and reignest through all ages. So be it.

The Litanies of the Holy Name of Jesus must then be repeated, but instead of the *Agnus Dei*, substitute: *Immolated Lamb, be Thou a pillar of strength against the demons! Slain Lamb, give power over the Powers of Darkness! Immolated Lamb, grant favor and strength unto the binding of the Rebellious Spirits. So be it.*

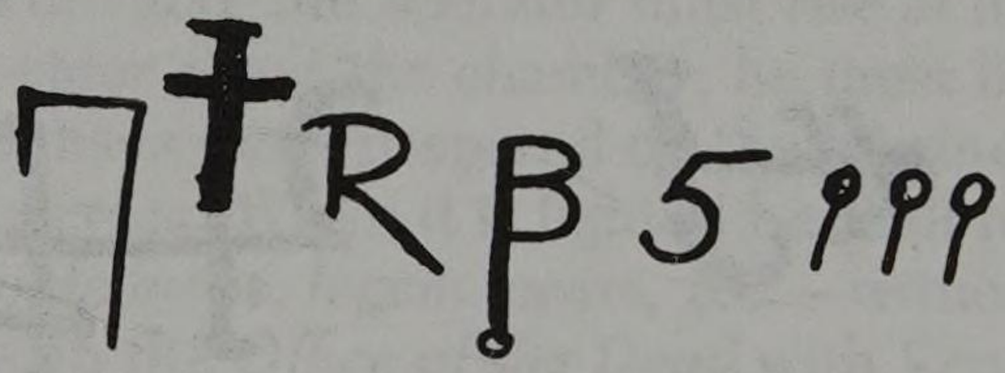
The lambskin shall be stretched for eighteen days, and on the nineteenth day the fleece shall be removed, reduced into powder and interred in the same place. The word *vellus* shall be written above it with the finger, together with the following character and the words:— *May this which hath been reduced to ashes preserve against the demons through the name of Jesus.*



Or, according to the later edition:

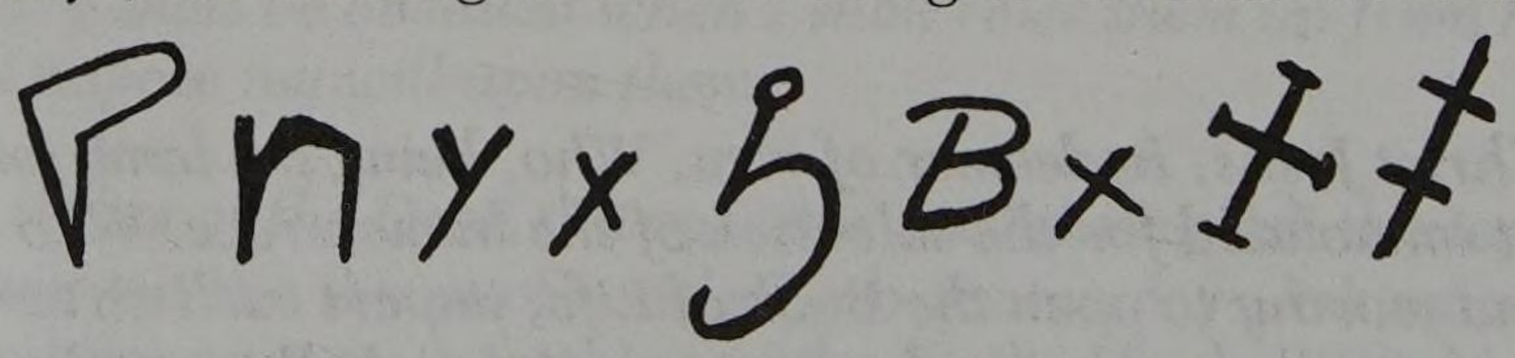


Add also these signs:

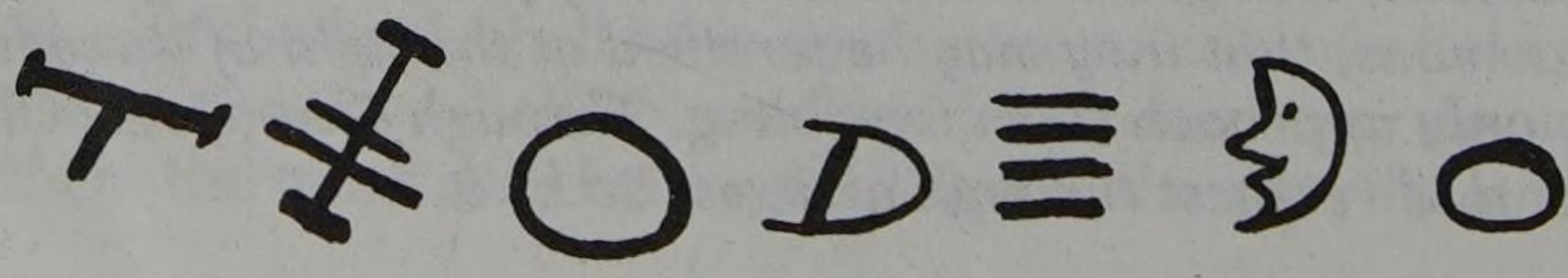


And according to the later edition,

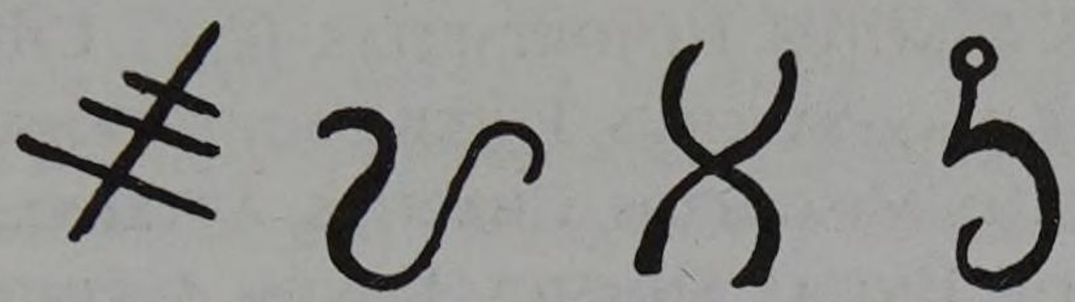
Lastly, on the eastern side, the said skin must be set to dry in the sun for three days, the ensuing characters being cut therein with a new knife.



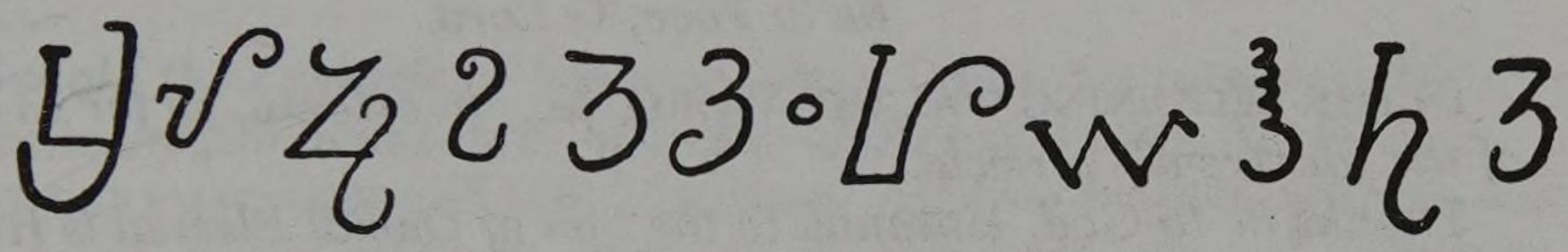
This being accomplished, recite Psalm 71, and inscribe the following characters on the skin.



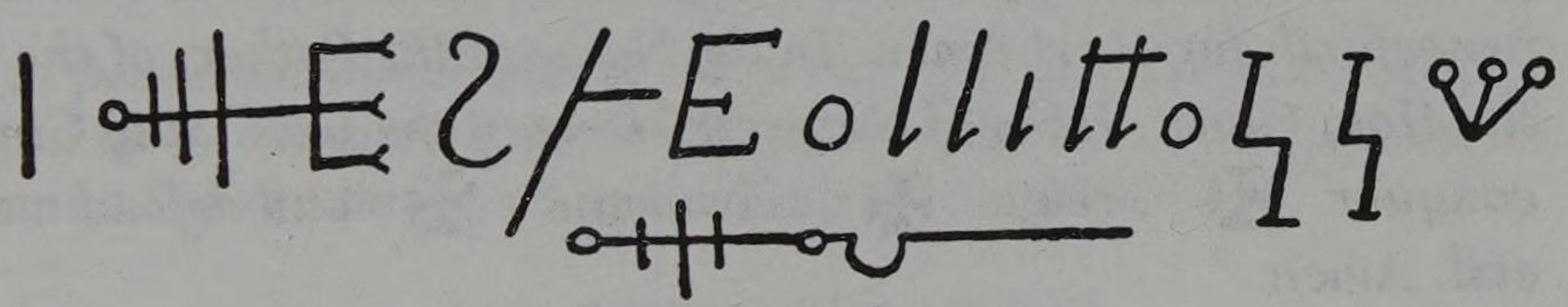
The figure being thus far completed, recite the verses *Afferte Domino, patriae gentium,* occurring in Psalm 95: *Cantate Domino Canticum Novum,* of which the seventh versicle is: *Offerte Domino, Filii Dei,* etc., and inscribe subsequently these characters on the skin.



Next recite Psalm lxxvii.: *Attendite, popule meus, legem meam,* and compose the following figure:



This being accomplished, recite Psalm ii.: *Quare fremuerunt gentes et populi meditati sunt inania?* Then make another figure as follows:



Or, alternatively:

And recite Psalm cxv.: *Credidi propter quod locutus sum.* Finally, on the last day of the month a Mass for the Dead shall be offered; the prose shall be omitted and also the Gospel of St. John, but at the end of the Mass the priest shall recite the Psalm *Confitemini Domino quoniam bonus,* &c.

In Honor of the Most Holy and August Trinity, the Father, the Son, and the Holy Ghost. Amen.

The Seventy-two Sacred Names of God.—TRINITAS, SOTHER, MESSIAS, EMMANUEL, SABAHOT, ADONAY, ATHANATOS, JESU, PENTAGNA, AGRAGON, ISCHIROS, ELEYSON, OTHEOS, TETRAGRAMMATON, ELY, SADAY, AQUILA, MAGNUS HOMO, VISIO, FLOS, ORIGO, SALVATOR,

ALPHA AND OMEGA, PRIMUS, NOVISSIMUS, PRINCIPIUM ET FINIS, PRIMOGENITUS, SAPIENTIA, VIRTUS, PARACLITUS, VERITAS, VIA, MEDIATOR, MEDICUS, SALUS, AGNUS, OVIS, VITULUS, SPES, ARIES, LEO, LUX, IMAGO, PANIS, JANUA, PETRA, SPONSA, PASTOR, PROPHETA, SACERDOS, SANCTUS, IMMORTALITAS, JESUS, CHRISTUS, PATER, FILIUS HOMINIS, SANCTUS, PATER OMNIPOTENS, DEUS, AGIOS, RESURRECTIO, MISCHIROS, CHARITAS, AETERNAS, CREATOR, REDEMPTOR, UNITAS, SUMMUM BONUM, INFINITAS. AMEN.

The Beginning of the Holy Gospel according to John. Glory be to Thee, O Lord.

IN THE BEGINNING WAS THE WORD, &c., *in extenso, so far as the end of the fourteenth versicle.*

Thanks be to God. Hosanna to the Son of David! Blessed is He Who cometh in the Name of the Lord. Hosanna in the Highest. We invoke Thee. We adore Thee. We praise Thee. We glorify Thee, O blessed and glorious Trinity! May the Name of the Lord be blessed, now and henceforth for ever! Amen. In the Name of the Father, of the Son and of the Holy Ghost, Jesus of Nazareth, King of the Jews. May Christ conquer ✠, reign ✠, command ✠ and defend me from all evil. Amen.

UNIVERSAL CONJURATION

I, N., do conjure thee, O Spirit N., by the living God, by the true God, by the holy and all-ruling God, Who created from nothingness the heaven, the earth, the sea an all things that are therein, in virtue of the Most Holy Sacrament of the Eucharist, in the name of Jesus Christ, and by the power of this same Almighty Son of God, Who for us and for our redemption was crucified, suffered death and was buried; Who rose again in the third day and is now seated on the right hand of the Creator of the whole world, from whence He will come to judge the living and the dead; as also by the precious love of the Holy Spirit, perfect Trinity. I conjure thee within the circle, accursed one, by thy judgment, who didst dare to tempt God; I exorcise thee, Serpent, and I command thee to appear forthwith under a beautiful and well-favoured human form of soul and body, and to fulfil my behests without any deceit whatsoever, as also without mental reservation of any kind, by the great Names of the God of gods and Lord or lords,* ADONAY, TETRAGRAMMATON, JEHOVA, TETRAGRAMMATON, ADONAY, JEHOVA, OTHEOS, ATHANATOS, ISCHYROS, AGLA, PENTAGRAMMATON, SADAY, SADAY, SADYA, JEHOVA, OTHEOS, ATHANATOS, *à Liciat,* TETRAGRAMMATON, ADONAY, ISCHYROS, ATHANATOS, SADY, SADY, SADY, CADOS, CADOS,

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*Whenever the initial *N* appears in a conjuration or prayer it must be replaced by the name of the operator or the spirit invoked.

CADOS, ELOY, AGLA, AGLA, AGLA, ADONAY, ADONARY. *I conjure thee, Evil and Accursed Serpent, N., to appear at my will and pleasure, in this place, before this circle, without tarrying, without companions, without grievance, without noise, deformity or murmuring. I exorcise thee by the ineffable Names of God, to wit, Gog and Magog, which I am unworthy to pronounce: Come hither, Come hither, Come hither. Accomplish my will and desire, without wile or falsehood. Otherwise St. Michael, the invisible Archangel, shall presently blast thee in the utmost depths of hell. Come, then, N., to do my will.*

Why tarriest thou, and why delayest? What doest thou? Make ready, obey thy master, in the name of the Lord, BATHAT *or* RACHAT *flowing over* ABRACMENS, ALCHOR *over* ABERER.

Behold the Pentacle of Solomon which I have brought into thy presence! I command thee, by order of the great God, ADONAY, TETRAGRAMMATON *and* JESUS! *Hasten, fulfil my behests, without wile or falsehood, but in all truth, in the name of the Saviour and Redeemer, Jesus Christ.*

DISCHARGE

Go in peace with your places. May there be peace between us and you, and be ye ready to come when ye are called. In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

ACT OF THANKSGIVING

Praise, honor, glory and blessing be unto Him Who sitteth upon the throne, Who liveth for ever and ever. Amen.

*CONJURATION OF THE BOOK**

I conjure thee, O Book, to be useful and profitable unto all who shall have recourse to thee for the success of their affairs. I conjure thee anew, by the virtue of the Blood of Jesus Christ, contained daily in the chalice, to be serviceable unto all those who shall read thee. I exorcise thee, in the Name of the Most Holy Trinity, in the Name of the Most Holy Trinity, in the Name of the Most Holy Trinity!

What follows must be said before the sealing of the Book.

I conjure and command you, O Spirits, all and so many as ye are, to accept this Book with good grace, so that whensoever we may read it, the same being approved and recognized as in a proper form and valid, you shall be constrained to appear in comely human form when you are called, accordingly as the reader shall judge. In no circumstances shall you make any attempt upon the body, soul or spirit of the reader, nor inflict any harm on those who may accompany him, either by mutterings, tempests, noise, scandals, nor yet by lesion or by hin-

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*The *Liber Spirituum* of Agrippa.

drance in the execution of the commands of this Book. I conjure you to appear immediately when the conjuration is made, to execute without dallying all that is written and enumerated in its proper place in the said book. You shall obey, serve, instruct, impart and perform all in your power for the benefit of those who command you, and the whole without illusion. If perchance some of the invoked spirits be unable to come or appear when required, they shall be bound over to send others vested with their power, who also shall swear solemnly to execute all that the reader may demand, and ye are all hereby enjoined by the Most Holy Names of the Omnipotent Living God, ELOYM, JAH, EL, ELOY, TETRAGRAMMATON, *to fulfil everything as it is set forth above. If ye obey me not, I will force you to abide in torments for a thousand years, as also if any one of you receive not this Book with entire resignation to the will of the reader.*

CONJURATION OF THE DEMONS

In the Name of the Father, and of the Son, and of the Holy Ghost. Take heed! Come, all Spirits! By the virtue and power of your King, by the seven crowns and chains of your Kings, all Spirits of the Hells are forced to appear in my presence before this pentacle or circle of Solomon, whensoever, I shall call them. Come, then, all at my orders, to fulfil that which is in your power, as commanded. Come, therefore, from the East, South, West and North! I conjure and command you, by the virtue and power of Him Who is three, eternal, equal, Who is God invisible, consubstantial, in a word, Who has created the heavens, the sea and all which is under heaven.

After these Conjurations you shall command them to affix the Seal.

CONCERNING THE FIGURE OF THE CIRCLE

Circles should be described with charcoal or holy water, sprinkled with the wood of the blessed Cross. When they have been duly made and the words have been written about the circle, the holy water which has been used to bless the same may also be used to prevent the spirits from inflicting any hurt. Standing in the middle of the circle, you shall command them in a lively manner, as one who is their master.

WHAT MUST BE SAID IN COMPOSING THE CIRCLE

O Lord, we fly to Thy virtue! O Lord, confirm this work! What is operated in us becomes like dust driven before the wind, and the Angel of the Lord pausing [sic], *let the darkness disappear, and the Angel of the Lord ever pursuing,* ALPHA, OMEGA, ELY, ELOHE, ELOHIM, ZABAHOT, ELION, SADY. *Behod the Lion Who is the conqueror of the Tribe of Judah, the Root of David! I will open the Book, and the seven seals thereof. I have beheld Satan as a bolt falling from heaven. It is Thou Who hast given us power to crush dragons, scorpions and all*

Thine enemies beneath Thy feet. Nothing shall harm us, not even ELOY, ELOHIM, ELOHE, ZABAHOT, ELION, ESARCHIE, ADONAY, JAH, TETRAGRAMMATON, SADY. *The earth is the Lord's and all those who dwell therein, because He established it upon the seas and prepared it in the midst of the waves. Who shall ascend unto the mountain of the Lord? Who shall be received in his Holy Place? The innocent of hands and clean of heart. Who hath not received his soul in vain and hath not sworn false witness against his neighbour. The same shall be blessed of God and shall obtain mercy of God to his salvation. He is of the generation of those who seek Him. Open your gates, ye princes, open the eternal gates, and the King of Glory shall enter! Who is this King of Glory? The Lord Almighty, the Lord, mighty in battle. Open your gates, ye princes. Lift up the eternal gates. Who is this King of Glory? The Lord Almighty. This Lord is the King of Glory. Glory be to the Father, etc.*

To dismiss them, the Pentacle of Solomon must be exhibited, at the same time saying as follows:—

Behold your sentence! Behold that which forbids rebellion to our wills and doth ordain you to return unto your abodes. May peace be between us and you, and be ye ready to come, each and all, as ye are called to do my will.

CONJURATION OF THE KING OF THE EAST

I conjure and invoke thee, O powerful King of the East, MAGOA, *by my holy labour, by all names of Divinity, by the name of the All-Powerful: I command thee to obey, and to come to me, or that failing, forthwith and immediately to send unto me* MASSAYEL, ARIEL, SATIEL, ARDUEL, ACORIB, *to respond concerning all that I would know and to fulfil all that I shall command. Else thou shalt come verily in thine own person, to satisfy my will; which refusing, I shall compel thee by all the virtue and power of God.*

The Grand Pentacle or Circle of Solomon will answer for the above and following Conjurations, which can be said on all days and at all hours. If it be desired to speak only with one spirit, one only need be named at the choice of the reader.

CONJURATION OF THE KING OF THE SOUTH

O EGYM, *great King of the South, I conjure and invoke thee by the most high and holy Names of God, do thou here manifest, clothed with all thy power; come before this circle, or at least send me forthwith* Fadal, Nastrache, *to make answer unto me, and to execute all my wishes. If thou failest, I shall force thee by God Himself.*

CONJURATION OF THE KING OF THE WEST

O BAYMON, *most potent King, who reignest in the Western quarter, I*

call and I invoke thee in the name of the Deity! I command thee by virtue of the Most High, to send me immediately before this circle the Spirit Passiel Rosus, *with all other Spirits who are subject unto thee, that the same may answer in everything, even as I shall require them. If thou failest, I will torment thee with the sword of fire divine; I will multiply thy sufferings and will burn thee.*

CONJURATION OF THE KING OF THE NORTH

O thou, AMAYMON, *King and Emperor of the Northern parts, I call, invoke, exorcise and conjure thee, by the virtue and power of the Creator, and by the virtue of virtues, to send me presently, and without delay,* Madael, Laaval, Bamlahe, Belem *and* Ramath, *with all other Spirits of thine obedience, in comely and human form! In whatsoever place thou now art, come hither and render that honour which thou owest to the true living God, Who is thy Creator. In the name of the Father, of the Son and of the Holy Ghost, come therefore, and be obedient, in front of this circle, without peril to my body or soul. Appear in comely human form, with no terror encompassing thee. I conjure thee, make haste, come straightaway, and at once. By all the Divine names—*SECHIEL, BARACHIEL—*if thou dost not obey promptly,* BALANDIER, suspensus, iracundus, Origratiumgu, Partus, Olemdemis, and Bautratis, *N. I exorcise thee, do invoke and do impose most high commandment upon thee, by the omnipotence of the living God, and of the true God; by the virtue of the holy God, and by the power of Him Who spake and all things were made, even by His holy commandment the heaven and earth were made, with all that is in them! I adjure thee by the Father, by the Son and by the Holy Ghost, even by the Holy Trinity, by that God Whom thou canst not resist, under Whose empire I will compel thee; I conjure thee by God the Father, by God the Son, by God the Holy Ghost, by the Mother of Jesus Christ, Holy Mother and perpetual Virgin, by her sacred heart, by her blessed milk, which the Son of the Father sucked, by her most holy body and soul, by all the parts and members of this Virgin, by all the sufferings, afflictions, labours, agonies which she endured during the whole course of her life, by all the sighs she uttered, by all the holy tears which she shed whilst her dear Son wept before the time of His dolorous passion and on the tree of the Cross, by all the sacred holy things which are offered and done, and also by all others, as in heaven so on earth, in honour of our Saviour Jesus Christ, and of the Blessed Mary, His Mother, by whatsoever is celestial, by the Church Militant, in honour of the Virgin and of all the Saints. In like manner, I conjure thee by the Holy Trinity, by all other mysteries, by the sign of the Cross, by the most precious blood and water which flowed from the side of Jesus Christ, by the sweat which issued from His whole body, when He said in the Garden of Olives: My Father, if it be possible, let this chalice pass from me. I conjure thee by His death and passion, by His burial and glorious resurrection, by His ascension, by the coming of the Holy Ghost. I adjure thee, furthermore, by the crown of thorns which was set upon*

His head, by the blood which flowed from his feet and hands, by the nails with which He was nailed to the tree of the Cross, by the holy tears which He shed, by all which He suffered willingly through great love of us: by the lungs, the heart, the hair, the inward parts, and all the members of our Saviour Jesus Christ. I conjure thee by the judgment of the living and the dead, by the Gospel words of our Saviour Jesus Christ, by His preachings, by His sayings, by His miracles, by the child in swaddling-clothes, by the crying child, borne by the mother in her most pure and virginal womb; by the glorious intercession of the Virgin Mother of our Saviour Jesus Christ; by all which is of God and of His Most Holy Mother, as in heaven so on earth. I conjure thee by the holy Angels and Archangels, by all the blessed orders of Spirits, by the holy patriarchs and prophets, by all the holy martyrs and confessors, by all the holy virgins and innocent widows, by all the saints of God, both men and women. I conjure thee by the head of St. John the Baptist, by the milk of St. Catherine, and by all the Saints.

CONJURATIONS FOR EACH DAY OF THE WEEK

For Monday, to Lucifer

This experience is commonly performed in the circle between eleven and twelve o'clock, or between three and four. Requisites: coal, and consecrated chalk to compose the circle, about which these words must be written: *I forbid thee, Lucifer, in the name of the Most Holy Trinity, to enter within this circle.* A mouse must be provided to give him; the master must have a stole and holy water, an alb also and a surplice. He must recite the Conjuration in a lively manner, commanding sharply and shortly, as a lord should address his servant, with all kinds of menaces: SATAN, RANTAM, PALLANTRE, LUTAIS, CORICACOEM, SCIRCIGREUR, *I require thee to give me very humbly,* &c.

CONJURATION

I conjure thee, Lucifer, by the living God, by the true God, by the holy God, Who spake and all was made, Who commanded and all things were created and made! I conjure thee by the Ineffable Names of God, ON, ALPHA *and* OMEGA, ELOY, ELOYM, YA, SADAY, LUX, MUGIENS, REX, SALUS, ADONAY, EMMANUEL, MESSIAS; *and I adjure, conjure, and exorcise thee by the Names which are declared under the letters V, C, X, as also by the Names* JEHOVAH, SOL, AGLA, RIFFASORIS, ORISTON, ORPHITNE, PHATON IPRETU, OGIA, SPERATON, IMAGON, AMUL, PENATON, SOTER, TETRAGRAMMATON, ELOY, PREMOTON, SITMON, PERIGARON, IRATATON, PLEGATON, ON, PERCHIRAM, TIROS, RUBIPHATON, SIMULATON, PERPI, KLARIMUM, TREMENDUM, MERAY, *and by the most high Ineffable Names of God,* GALI, ENGA, EL, HABDANUM, INGODUM, OBU ENGLABIS, *do thou make haste to come, or send me N., having a comely and human form, in no wise repulsive, that*

he may answer in real truth whatsoever I shall ask him, being also powerless to hurt me, or any person whomsoever, either in body or soul.

For Tuesday, to Frimost

This experience is performed in its proper circle at night from nine to ten o'clock, and the first stone found is given to him. He is to be received with dignity and honour, Proceed as on Monday; compose the circle, and write about it: *Obey me,* FRIMOST! *Obey me,* FRIMOST! *Obey me,* FRIMOST!

CONJURATION

I conjure and command thee, FRIMOST, *by all the names wherewith thou canst be constrained and bound! I exorcise thee,* NAMBROTH, *by thy name, by the virtue of all spirits, by all characters, by the Jewish, Greek and Chaldean conjuration, by thy confusion and malediction, and I will redouble thy pain and torments from day to day for ever, if thou come not now to accomplish my will and submit to all that I shall command, being powerless to harm me, or those who accompany me, either in body or soul.*

For Wednesday, to Astaroth

This experience is performed in its circle at night, from ten to eleven o'clock; it is designed to obtain the good graces of the King and others. Write in the circle as follows: *Come,* ASTAROTH! *Come,* ASTAROTH! *Come,* ASTAROTH!

CONJURATION

I conjure thee, ASTAROTH, *wicked spirit, by the words and virtues of God, by the powerful God, Jesus Christ of Nazareth, unto Whom all demons are submitted, Who was conceived by the Virgin Mary; by the mystery of the Angel Gabriel, I conjure thee; and again in the name of the Father, and of the Son, and of the Holy Ghost; in the name of the glorious Virgin Mary and of the Most Holy Trinity, in Whose honour do all the Archangels, Thrones, Dominations, Powers, Patriarchs, Prophets, Apostles and Evangelists sing without end; Hosannah, Hosannah, Hosannah, Lord God of Hosts, Who art, Who wast, Who art to come, as a river of burning fire! Neglect not my commands, refuse not to come. I command thee by Him Who shall appear with flames to judge the living and the dead, unto Whom is all honour, praise and glory. Come, therefore, promptly, obey my will; appear and give praise to the true God, unto the living God, yea, unto all His works; fail not to obey me, and give honour to the Holy Ghost in Whose name I command thee.*

For Thursday, to Silcharde

This experience is made at night, from three to four o'clock, at which hour he is called, and appears in the form of a King. A little bread must be given him when he is required to depart; he renders man happy and

also discovers treasures. Write about the circle as follows: *Holy God! Holy God! Holy God!*

CONJURATION

I conjure thee, SILCHARDE, *by the image and likeness of Jesus Christ our Saviour, Whose death and passion redeemed the entire human race, Who also wills that, by His providence, thou appear forthwith in this place. I command thee by all the Kingdoms of God. I adjure and constrain thee by His Holy Name, by Him Who walked upon the asp, Who crushed the lion and the dragon. Do thou obey me and fulfil my commands, being powerless to do harm unto me or any person whomsoever, either in body or soul.*

For Friday, to Bechard

This experience is performed at night from eleven to twelve o'clock, and a nut must be given to him. Write within the circle: *Come,* BECHARD! *Come,* BECHARD! *Come,* BECHARD!

CONJURATION

I conjure thee, BECHARD, *and constrain thee, in like manner, by the Most Holy Names of God,* ELOY, ADONAY, ELOY, AGLA, SAMALABACTAY, *which are written in Hebrew, Greek and Latin; by all the sacraments, by all the names written in this book; and by him who drove thee from the height of Heaven. I conjure and command thee by the virtue of the Most Holy Eucharist, which hath redeemed men from their sins; I conjure thee to come without any delay, to do and perform all my biddings, without any prejudice to my body or soul, without harming my book or doing injury to those that accompany me.*

For Saturday, to Guland

This experience is performed at night from eleven to twelve o'clock, and so soon as he appears burnt bread must be given him. Ask him anything that you will, and he will obey you on the spot. Write in his circle: *Enter not,* GULAND! *Enter not,* GULAND! *Enter not,* GULAND!

CONJURATION

I conjure thee, O GULAND, *in the name of Satan, in the name of Beelzebub, in the name of Astaroth, and in the name of all other spirits, to make haste and appear before me. Come, then, in the name of Satan and in the names of all other demons. Come to me, I command thee, in the Name of the Most Holy Trinity. Come without inflicting any harm upon me, without injury to my body or soul, without maltreating my books, or anything which I use. I command thee to appear without delay, or, that failing, to send me forthwith another Spirit having the same power as thou hast, who shall accomplish my commands and be submitted to my will, wanting which, he whom thou shalt send me, if indeed thou comest not thyself, shall in no wise depart, nor until he hath in all things fulfilled my desire.*

For Sunday, to Surgat

This experience is performed at night from eleven to one o'clock. He will demand a hair of your head, but give him one of a fox, and see that he takes it. His office is to discover and transport all treasures and perform anything that you may will. Write in his circle: TETRAGRAMMATON, TETRAGRAMMATON, TETRAGRAMMATON, ISMAEL, ADONAY, IHUA. And in a second circle: *Come,* SURGAT! *Come,* SURGAT! *Come,* SURGAT!

CONJURATION

I conjure thee, O SURGAT, *by all the names which are written in this book, to present thyself here before me, promptly and without delay, being ready to obey me in all things, or failing this, to despatch me a Spirit with a stone which shall make me invisible to every one whensoever I carry it! And I conjure thee to be submitted in thine own person, or in the person of him or of those whom thou shalt send me, to do and accomplish my will and all that I shall command, without harm to me or to any one, so soon as I make known my intent.*

The following is a very powerful conjuration for all days and hours of the day or night, being for treasures hidden by men or spirits, that the same may be possessed and transported.

I command you, O all ye demons dwelling in these parts, or in what part of the world soever ye may be, by whatsoever power may have been given you by God and our holy Angels over this place, by the powerful Principality of the infernal abysses, as also by all your brethren, both general and special demons, whether dwelling in the East, West, South or North, or in any side of the earth, and, in like manner, by the power of God the Father, by the wisdom of God the Son, by the virtue of the Holy Ghost, by the authority I derive from our Saviour Jesus Christ, the only Son of the Almighty and the Creator, Who made us and all creatures from nothing, Who also ordains that you do hereby abdicate all power to guard, habit and abide in this place; by Whom further I constrain and command you, nolens volens, *without guile or deception, to declare me your names and to leave me in peaceable possession and rule over this place, or whatsoever legion you be and of whatsoever part of the world; by order of the Most Holy Trinity and by the merits of the Most Holy and Blessed Virgin, as also of all the saints, I unbind you all, spirits who abide in this place, and I drive you to the deepest infernal abysses. Thus: Go, all Spirits accursed, who are condemned to the flame eternal which is prepared for you and your companions, if ye be rebellious and disobedient. I conjure you by the same authority, I exhort and call you, I constrain and command you, by all the powers of your superior demons, to come, obey and reply positively to what I direct you, in the Name of Jesus Christ. Whence, if you or they do not obey promptly and without tarrying, I will shortly increase*

your torments for a thousand years in hell. I constrain you therefore to appear here in comely human shape, by the Most High Names of God, HAIN, LON, HILAY, SABAOTH, HELIM, RADISHA, LEDIEHA, ADONAY, JEHOVA, YAH, TETRAGRAMMATON, SADAI, MESSIAS, AGIOS, ISCHYROS, EMMANUEL, AGLA, *Jesus Who is* ALPHA *and* OMEGA, *the beginning and the end, that you be justly established in the fire, having no power to reside, habit or abide in this place henceforth; and I require your doom by the virtue of the said Names, to wit, that St. Michael drive you to the uttermost of the infernal abyss, in the Name of the Father, and of the Son, and of the Holy Ghost. So be it.*

I conjure thee, Acham, *or whomsoever thou mayest be, by the Most Holy Names of God, by* MALHAME, JAE, MAY, MABRON, JACOB, DASMEDIAS, ELOY, ATERESTIN, JANASTARDY, FINIS, AGIOS, ISCHYROS, OTHEOS, ATHANATOS, AGLA, JEHOVA, HOMOSION, AGA, MESSIAS, SOTHER, CHRISTUS VINCIT, CHRISTUS IMPERAT, INCREATUS SPIRITUS SANCTUS.

I conjure thee, Cassiel, *or whomsoever thou mayest be, by all the said names, with power and with exorcism! I warn thee by the other Sacred Names of the most great Creator, which are or shall hereafter be communicated to thee; hearken forthwith and immediately to my words, observe them inviolably, as sentences of the last dreadful day of judgment, which thou must obey inviolately, nor think to repulse me because I am a sinner, for therein shalt thou repulse the commands of the Most High God. Knowest thou not thou art bereft of thy powers before thy Creator and ours? Think therefore what thou refusest, and pledge therefore thine obedience, swearing by the said last dreadful day of judgment and by Him Who hath created all things by His word, Whom all creatures obey. P.* per sedem Baldarey et per gratiam et diligentiam tuam habuisti ab eo hanc nalatimanamilam *as I command thee.*

THE LESSER KEY OF SOLOMON: GOETIA

This famous grimoire gives detailed explanations of the appearance and qualities of the seventy-two spirits of the nether regions, which were evoked by King Solomon. It also gives careful instructions on how to conjure these demonic forces and how to constrain them to obey the magician's will. The version of the *Goetia* presented here is the one found in Waite's *The Book of Black Magic and of Pacts.*

The Mysteries of Goetic Theurgy according to the Lesser Key of Solomon the King

§ 1. *Concerning the Spirits of the Brazen Vessel, otherwise called the False Monarchy of Demons*

THE Goëtic Art of Solomon gives instructions for the evocation of the seventy-two spirits whom the King of Israel, according to a well-known legend, shut up in a brass vessel and cast into a deep lake. When the vessel was discovered by the Babylonians, it was supposed to

contain a great treasure and was accordingly broken open. The spirits who were thus set at liberty, together with their legions, returned to their former places, Belial excepted, who entered into a certain image, and gave oracles to the people of the country in return for sacrifices and divine honours, by which there is corrupt Kabalistic authority for concluding that demons were assuaged and sustained. Their names and offices are as follows:

I. BAAL, a king ruling in the East, who imparts invisibility and wisdom. He appears with a human head, or with that of a toad or cat, but sometimes with all at once. He speaks with a hoarse voice.

II. AGARES, a duke ruling in the East, who appears in the form of a comely old man, ambling upon a crocodile and carrying a goshawk on his wrist. He makes those who run stand still, brings back runaways, teaches all languages, destroys spiritual and temporal dignities and causes earthquakes. He is of the Order of the Virtues.

III. VASSAGO, a mighty prince, of the nature of *Agares*, who declares things past, present and future, and discovers what has been lost or hidden. He is good by nature.

IV. GAMYGYN, a great marquis, appearing in the form of a small horse or ass, but afterwards in human shape. He speaks hoarsely, teaching the liberal sciences, and giving news of souls who have died in sin.

V. MARBAS, a president, who appears as a mighty lion, and then in human shape. He answers truly concerning all things hidden or secret, causes and cures diseases, imparts skill in mechanics, and changes men into various shapes.

VI. VALEFOR, a powerful duke, appearing as a many-headed lion. He leads those with whom he is familiar into theft.

VII. AMON, a strong and powerful marquis, who appears like a wolf with a serpent's head and vomiting flame. When so ordered, he assumes a human shape, but with the teeth of a dog. He discerns past and future, procures love and reconciles friends and foes.

VIII. BARBATOS, a great count and duke, who appears when the sun is in Sagittarius with four noble kings and three companies of troops; he gives instruction in all the sciences, reveals treasures concealed by enchantment, knows the past and future, reconciles friends and those in power, and is of the Order of the Virtues.

IX. PAIMON, a great king, very obedient to Lucifer. He appears like a crowned man seated on a dromedary, preceded by all manner of musicians. He speaks with a roaring voice, teaches all arts, sciences and secrets, gives and confirms dignities, makes men subject to the will of the Magician, provides good familiars. He is observed towards the North-West, and is of the Order of Dominions.

X. BUER, a great president, who appears when the sun is in

Sagittarius and teaches philosophy, logic, the virtues of herbs, &c. He heals all diseases and gives good familiars.

XI. GUSION, a mighty duke, who appears like a cynocephalus, discerns the past, present and future, answers all questions, reconciles enemies and gives honour and dignities.

XII. SYTRY, a great prince, who appears with a leopard's head and the wings of a griffin, but assumes a beautiful human form at the Magician's command. He procures love between the two sexes, and causes women to shew themselves naked.

XIII. BELETH, a terrible and mighty king, riding on a pale horse, preceded by all manner of musicians. He is very furious when first summoned, and must be commanded into a triangle or circle with the hazel wand of the Magician pointed to the South-East. He must be received courteously and with homage, but a silver ring must be worn on the middle finger of the left hand, which must be held against the face. He procures love between man and woman and is of the Order of the Powers.

XIV. LERAJIE, a powerful marquis, coming in the likeness of an archer, clad in green and bearing bow and quiver. He occasions battles and causes arrow-wounds to putrefy.

XV. ELIGOR, a great duke, appearing as a goodly knight carrying a lance, pennon and sceptre. He discovers hidden things, causes war, marshals armies, kindles love and lust.

XVI. ZEPAR, a great duke, who appears in red apparel and armed like a soldier. He inflames women with love for men and can transform them into other shapes till they have been enjoyed by their lovers.

XVII. BOTIS, a great president and earl, who appears like a horried viper, but, when commanded, assumes a human shape, with large teeth and horns. He bears a sharp sword in his hand, discerns past, present and future, reconciles friends and foes.

XVIII. BATHIN, a mightly duke, who appears like a strong man with a serpent's tail, riding on a pale horse. He knows the virtues of herbs and precious stones, and can transport men swiftly from one country to another.

XIX. SALEOS, a great duke, who appears like a brave soldier, riding on a crocodile and wearing a duke's crown. He promotes love between the sexes.

XX. PURSON, a great king, who appears like a lion-headed man, carrying a viper in his hand and riding on a bear, preceded by many trumpeters. He conceals and discovers treasure, discerns past, present and future, gives true answers respecting things human and divine, and provides good familiars.

XXI. MORAX, a great earl and president, who appears like a human-headed bull, and gives skill in astronomy and the liberal sciences, with

good familiars. He knows the virtues of all herbs and precious stones.

XXII. IPOS, a mighty earl and prince, appearing as an angel with a lion's head, the webbed feet of a goose and a hare's tail. He knows the past and future, and imparts wit and courage.

XXIII. AINI, a strong duke, who appears with the body of a handsome man but having three heads, the first like a serpent, the second like a man with two stars on the forehead and the third like a cat. He rides on a viper and carries a blazing firebrand, with which he spreads destruction. He imparts much cunning and gives true answers concerning private matters.

XXIV. NABERIUS, a valiant marquis, who appears in the form of a crowing cock and flutters about the circle. He speaks hoarsely, gives skill in arts and sciences, especially rhetoric, and restores lost dignities and honours.

XXV. GLASYALABOLAS, a mighty president, who comes in the form of a dog, but winged like a griffin. He teaches all arts and sciences instantaneously, incites to bloodshed, is the leader of all homicides, discerns past and future, and makes men invisible.

XXVI. BUNE, a strong duke, who appears as a three-headed dragon, the heads being respectively those of a dog, griffin and man. He has a pleasant voice; he changes the places of the dead, causes demons to crowd round sepulchres, gives riches, makes men wise and eloquent, answers questions truly.

XXVII. RONOBE, a great marquis and earl, appears in a monstrous form; he teaches rhetoric and the arts, gives a good understanding, the knowledge of tongues and favour of friends and foes.

XXVIII. BERITH, a terrible duke, appearing in the form of a soldier in red appearel, with a golden crown, and bestriding a red horse. The ring used for *Berith* is required for his evocation. He gives true answers of things past, present and to come, turns all metals into gold, gives and confirms dignities. He speaks in a clear and persuasive voice, but is a great liar and his advice must not be trusted.

XXIX. ASTAROTH, a great and powerful duke, appears like a beautiful angel riding on an infernal dragon and carrying a viper in his right hand. He must not be permitted to approach on account of his stinking breath, and the magician must defend his face with the magic ring. *Astaroth* answers truly concerning past, present and future, discovers all secrets and gives great skill in the liberal sciences. He will also discourse willingly concerning the fall of spirits, but according to Wierus, pretends that he himself was exempt from their lapse.

XXX. FORNEUS, a great marquis, appears as a sea-monster. He teaches all arts and sciences, including rhetoric, gives a good reputation and the knowledge of tongues, and causes men to be loved by their enemies even as by their friends.

XXXI. FORAS, a great president, who appears in the form of a strong

man and teaches the virtues of all herbs and precious stones, as well as logic and ethics; he makes men invisible, imparts wit, wisdom and eloquence, discovers treasures and restores things lost.

XXXII. ASMODAY, a strong and powerful king, appears with three heads, the first like a bull, the second like a man and the third like a ram. He has a serpent's tail, the webbed feet of a goose and he vomits fire. He rides an infernal dragon, carries lance and pennon and is the chief of the power of *Amaymon*. He must be invoked bareheaded, for otherwise he will deceive. He gives the ring of virtues, teaches arithmetic, geomancy and all handicrafts, answers all questions, makes men invisible, indicates the places of concealed treasures and guards them, if within the dominion of *Amaymon*.

XXXIII. GAAP, a great president and prince, appears when the sun is in the southern signs, coming in a human shape and preceded by four powerful kings. He teaches philosophy and the liberal sciences, excites love and hatred, makes men insensible, gives instruction in the consecration of those things which belong to the divination of *Amaymon*, his king, delivers familiars out of the custody of other Magicians, gives true answers as to past, present and future, transports and returns men speedily from place to place at the will of the exorcist. He was of the Order of the Powers.

XXXIV. FURFUR, a great earl, appears in the form of a hart, with a fiery tail, and will not open his mouth till compelled within the triangle. He then assumes the form of an angel, speaking with a hoarse voice. He causes love between man and wife, raises thunder, lightning and great winds, gives true answers about secret and divine things.

XXXV. MARCHOSIAS, a mighty marquis, appears in the form of a wolf with the wings of a griffin, a serpent's tail and fire issuing from his mouth. At the command of the operator he assumes a human form. He is strong in battle, gives true answers to all questions and is extremely faithful to the exorcist. He belongs to the Order of Dominations.

XXXVI. SOLAS or STOLAS, a powerful prince, appears in the likeness of a raven and then as a man. He teaches the art of astronomy and the virtues of herbs and stones.

XXXVII. PHOENIX, a great marquis, appears like the bird of that name, singing dulcet notes in a child's voice. When he assumes human shape at the will of the Magician, he speaks marvellously of all sciences, proves an excellent poet and fulfils orders admirably. He hopes to return to the Seventh Thrones in 1200 years.

XXXVIII. HALPAS, a great earl, appears in the form of a stockdove, speaking with a hoarse voice. He burns towns, visits the wicked with the sword and can send men to fields of war or to other places.

XXXIX. MALPAS, a powerful president, appears at first like a crow, but afterwards, when so commanded, assumes a human form, speaking

with a hoarse voice. He brings artificers swiftly from all parts of the world, destroys the desires and thoughts of enemies, gives good familiars and receives a sacrifice kindly, but will deceive him who offers it.

XL. RAUM, a great earl, appears in the form of a crow, but assumes human shape when bidden. He steals treasure, even out of the King's house, and carries it where commanded; he destroys cities and dignities; he discerns past, present and future; he causes love between friends and foes. Finally, he is of the Order of the Thrones.

XLI. FOCALOR, a strong duke, appears in the form of a man with the wings of a griffin. He drowns men, sinks warships and has power over the winds and the sea, but he will not hurt any one if commanded to forbear by the exorcist. He hopes to return to the Seventh Thrones in 1050 years.

XLII. SABNACK, a mighty marquis, appears in the form of an armed soldier, having a lion's head and riding on a pale-coloured horse. He builds towers, camps and cities, fortifies the same, torments men with wounds and putrid sores swarming with worms; he also gives good familiars.

XLIII. VEPAR, a great duke, appears as a mermaid. He guides the waters and battleships; he occasions storms at sea, when so commanded by the Magician. He also causes the sea to seem full of ships; he occasions death in three days by means of putrefying sores and worm-eaten wounds.

XLIV. SHAX, a great marquis, comes in the form of a stockdove, speaking with a hoarse voice. He destroys the sight, hearing and understanding of any man or woman at the will of the exorcist, steals money from the king's exchequer and returns it in 1200 years. He will transport anything, but must first be commanded into the triangle; otherwise he will deceive the operator. He discovers all hidden things which are not in the keeping of wicked spirits and gives good familiars.

XLV. VINE, a great king and earl, appears in a monstrous form, but assumes human shape when commanded. He discerns things hidden, reveals witches and makes known the past, present and future. At the command of the exorcist he will build towers, demolish walls and make the waters stormy.

XLVI. BIFRONS, a great earl, appears in a monstrous form but assumes the human shape when commanded. He gives proficiency in astrology, geometry and other mathematical arts; he teaches the virtue of herbs, precious stones and woods; he changes dead bodies, puts them in other places and lights phantom candles on their graves.

XLVII. VUAL, a great duke, comes at first as an enormous dromedary,

but afterwards assumes human form and speaks in the Egyptian tongue. He procures the love of women, discerns past, present and future, and excites friendship even between foes. He was of the Order of the Powers.

XLVIII. HAGENTI, a great president, appears in the shape of a gigantic bull with the wings of a griffin, but will duly put on human form. He gives wisdom, transmutes all metals into gold and turns wine into water.

XLIX. PROCEL, appears in the form of an angel, and is a great and strong duke. He speaks mystically of hidden things, teaches geometry and the liberal sciences, and at the command of the operator will make a great commotion, like that of running waters; he also warms waters and tempers baths. He was of the Order of the Powers before his fall.

L. FURCAS, a great duke, appears in the form of a cruel old man, with long beard and hoary hair. He is seated on a pale horse and has a sharp spear in his hand. He teaches philosophy, rhetoric, astronomy, logic, chiromancy and pyromancy—perfectly in all their parts.

LI. BALAM, a terrible and powerful king, appears with three heads, the first like that of a bull, the second like that of a man and the third like a ram's. With the tail of a serpent and eyes flaming fire, he rides upon a furious bear, carrying a goshawk on his wrist and speaking with a hoarse voice. He gives true answers as to past, present and future, makes men go invisible, and imparts wit.

LII. ALLOCEN, a strong duke, appears in the form of a soldier, mounted on a great horse, his face like that of a lion, exceedingly red, his eyes flaming fire, his speech hoarse and loud. He teaches astronomy and the liberal sciences, and gives a good familiar.

LIII. CAIM, a great president, appears in the form of a thrush, but afterwards in that of a man bearing a sharp sword and seeming— as it is said fantastically—to answer in burning ashes. He is a keen disputant; he imparts to men the understanding of birds' songs, the lowing of cattle, the barking of dogs and the voice of waters. He gives true answers concerning things to come and was once of the Order of Angels.

LIV. MURMUR, a great duke and earl, appears in the form of a soldier, riding on a griffin and having a duke's crown on his head. He is preceded by two ministers sounding trumpets. He teaches philosophy perfectly; he constrains the souls of the dead to appear and to answer questions. He was partly of the Order of Thrones and partly of Angels.

LV. OROBAS, a great prince, appears first like a horse but, when commanded, in human form. He discovers past, present and future; he gives good dignities and advancements, with the favour of friends and foes; he will reply concerning the creation of the world and Divinity; he

is very faithful to the exorcist and defends him from temptation by any spirit.

LVI. GOMORY, a powerful duke, appears like a beautiful woman, wearing a ducal crown. He discovers past, present and future, as also the whereabouts of hidden treasures; he procures the love of women and especially of girls.

LVII. OSE, a great president, appears at first like a leopard and then in human shape. He gives skill in liberal sciences and true answers concerning divine and secret things. He can change men into any shape that the exorcist may desire, and he that is changed will not know it.

LVIII. AMY, a great president, comes first as a great flaming fire and then as a man. He gives perfect knowledge of astrology and the liberal sciences, with good familiars, and can betray treasures that are kept by spirits.

LIX. ORIAS, a great marquis, appears in the form of a lion bestriding a strong horse; he has a serpent's tail and holds two enormous, hissing snakes in his right hand. He teaches the virtues of the planets and the mansions thereof; he transforms men, gives dignities, prelacies and confirmations, with the favour of friends and foes.

LX. VAPULA, a strong duke, comes in the form of a lion with griffin's wings. He gives skill not only in manual professions but also in philosophy and the sciences contained in books—I suppose, as distinguished from the secret sciences.

LXI. ZAGAN, a great king and president, appears at first in the form of a bull, with the wings of a griffin, but after in human shape. He makes men witty, turns water into wine, blood into oil and oil into water; he can change any metal into coin of the realm and can make fools wise.

LXII. VALAC, a great president, comes as a little boy with the wings of an angel and riding on a two-headed dragon. He gives true answers concerning hidden treasures, tells where serpents may be seen and will deliver them helpless to the exorcist.

LXIII. ANDRAS, a great marquis, comes in the form of an angel, with the head of a black night-raven, riding upon a strong black wolf and having a sharp bright sword gleaming in his hands. He sows discord and will kill the unwary.

LXIV. FLAUROS, a great duke, appears at first like a terrible leopard, but at the command of the exorcist he puts on the shape of a man, with fiery eyes and terrible countenance. He gives true answers of things past, present and future, but unless commanded into the triangle he will deceive the exorcist. He converses gladly of divinity and the creation of the world, as also of the fall of spirits, his own included. If desired, he will destroy and burn the enemies of the operator, nor will he suffer him to be tempted, by spirits or otherwise.

LXV. ANDREALPHUS, a mighty marquis, appears at first in the form of a peacock, with a great noise, but after puts on human shape. He teaches geometry perfectly and all that belongs to measurements, astronomy included. He can transform men into the likeness of a bird.

LXVI. CIMERIES, a powerful marquis, appears like a valiant soldier on a black horse. He rules the spirits in the parts of Africa; he teaches grammar, logic and rhetoric, discovers buried treasures and things lost and hidden; he can make a man appear like a soldier of his own kind.

LXVII. AMDUSCIAS, a great duke, comes first like an unicorn, but will stand up at request in human shape, causing all manner of musical instruments to be heard but not seen. He makes trees fall at the will of the operator and gives excellent familiars.

LXVIII. BELIAL, a mighty king, created next after Lucifer, appears in the form of a beautiful angel, seated in a chariot of fire and speaking with a pleasant voice. He fell first amongst the superior angels who went before Michael and other heavenly angels. He distributes preferences for senatorships, causes favours of friends and foes and gives excellent familiars. He must have offerings and sacrifices made to him.

LXIX. DECARABIA, a marquis, comes in the form of a star in a pentacle, but puts on the image of man at command. He discovers the virtues of herbs and precious stones, makes birds seem to fly before the exorcist and remain with him as familiars, singing and eating like other birds.

LXX. SEERE, a mighty prince under *Amaymon*, King of the East, appears in the form of a beautiful man on a strong, winged horse. He brings all things to pass suddenly, transports to any place in the twinkling of an eye and discovers all thefts. He is indifferently good or bad, and will do the will of the operator.

LXXI. DANTALIAN, a mighty duke, appears in the form of a man with many faces of men and women; he has a book in his right hand. He teaches all arts and sciences, declares all secret counsels, for he knows all human thoughts and can change them at his will. He kindles love and shews the similitude of any person in a vision, wheresoever they may be.

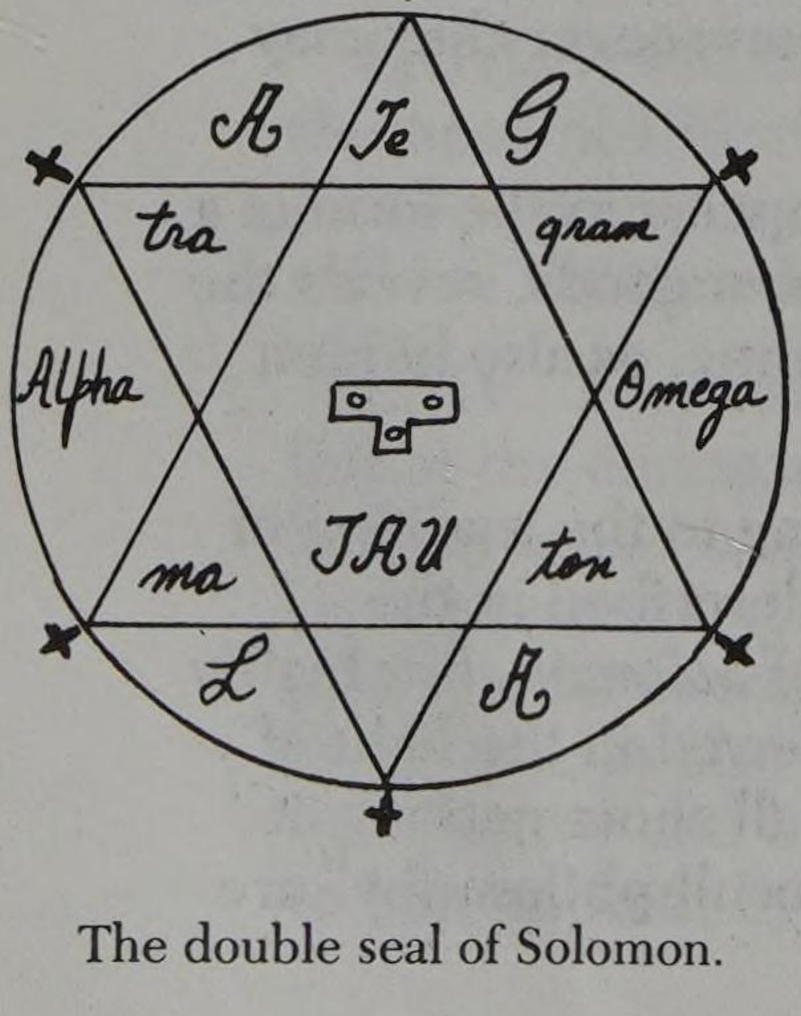
LXXII. ADROMALIUS, a great duke and earl, appears in the form of a man holding a serpent in his hand. He returns stolen goods, reveals the thief, discovers all wickedness and underhand dealing, as also hidden treasures.

Such are the prime mysteries of *Goëtia* according to the tradition of the *Lemegeton;* such is the work which has been described in the interest of White Magic as distinct from the *Key of Solomon*, but highly important and valuable in its own department. Viewed in the light of these two-and-seventy methods of accomplishing all abominations, it would seem that the three "analogical realms of occult philosophy" are

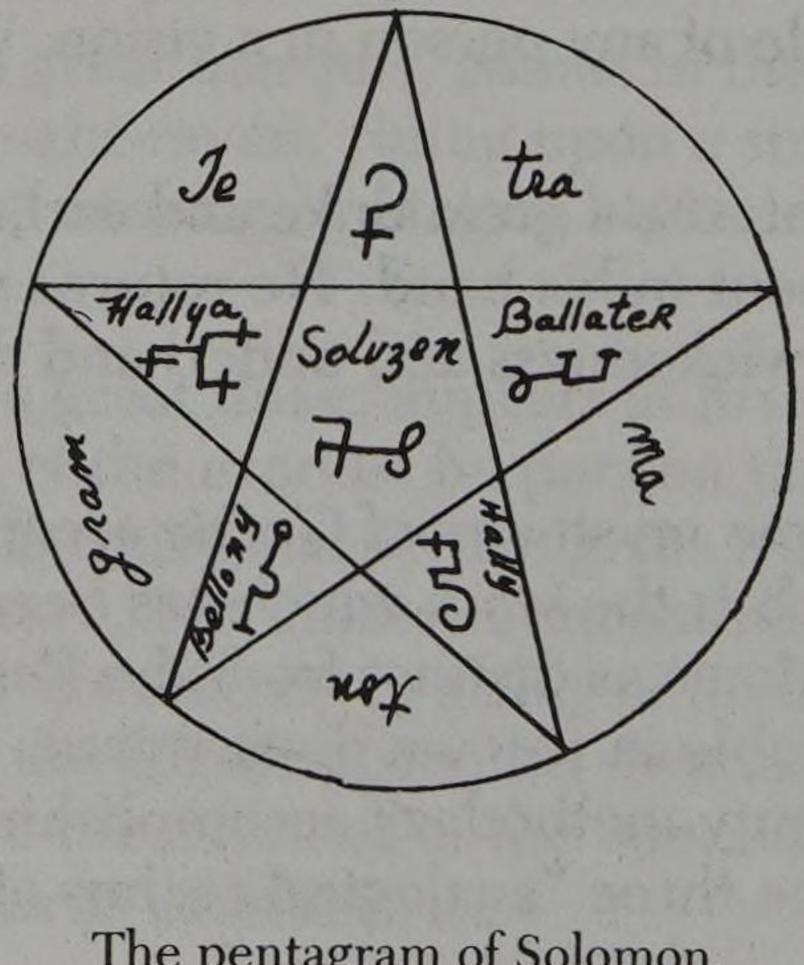
the three kingdoms which we have known under the names—from our childhood—of "the world, the flesh and the devil." It will be unnecessary after their enumeration to argue any longer upon the distinction between Black and White Magic as it appears in one of the oldest and best of the Rituals. There is no longer any need to inquire whether the operator is saved by his intention, for we are acquainted with the nature of the intentions which govern procedure in one of the most reputable memorials of White Magic which is now extant. The evocation of Lucifer and Astaroth, whatever the pretext, must be the first step towards Satanism; but here we have Satanism undiluted, *plus* all the mysteries of the impure Venus. To dismiss, therefore, the definition which no longer perplexes, let us establish that the distinction between White and Black Magic is the distinction between the *Lemegeton* and the *Grimoire of Honorius*,—in other words, between cipher and zero.

§ 2. *Concerning the Rite of Conjuration, from the Lemegeton*

In communicating with the seventy-two spirits, the age of the Moon should be observed, for it is affirmed on the authority of Solomon that all days are profitable save the second, fourth, sixth, ninth, tenth, twelfth or fourteenth of that luminary. The entire cohort is governed by AMAYMON, King of the East; CORSON, King of the West; ZIMINAR, King of the North; and GAAP, King of the South. These may be bound from 9 A.M. till noon, but, except on occasions of great importance, should not be invoked themselves, as they act commonly by their inferiors. Marquises may be bound from 3 to 9 P.M. and from sunset to sunrise; dukes from sunrise till noon, in clear weather; prelates in any hour of the day; knights only from dawn till sunrise, or from 4 P.M. till sunset; presidents in any daylight hour up to the evening twilight; counts and earls in any hour of the day, but it must be in the woods and forests, or in a place that is free from noise and far from the resort of men. The ceremonial circle must be drawn towards that side to which the spirit who is to be called is attributed. The triangle into which Solomon



The double seal of Solomon.



The pentagram of Solomon.

The secret seal of Solomon.

summoned the rebellious demons must be made two feet outside this circle and three feet over it. The double seal and pentagram of Solomon must be drawn on a parchment of calf-skin, or otherwise on gold or silver, and should be worn upon the white vestment of the operator, together with the seal of the spirit, which must be exhibited on his appearance—to compel obedience and assumption of the human form. In addition to these characters, the secret seal of Solomon must be drawn with the blood of a black cock that has never engendered, on virgin parchment, the operator himself being clean within and without, having abstained from sexual intercourse for the space of one month and having obtained pardon for his sins by means of fasting and prayer. It is to be composed on a Tuesday or Saturday at midnight, with the Moon increasing in Virgo, and with burning of perfumes of aloes, resin, cedar and alum.

There is the rod or sceptre; the sword; the mitre or cap; a long robe of white linen; a girdle of lion's skin, three inches wide and inscribed with the names which appear in the outer circle of practice; material for the fumigations; oil to anoint the temples and eyes; and clean water for the ablution. The Prayer at Lustration is simply the versicle of David:—
Thou shalt purge me with hyssop, O Lord, and I shall be cleansed;
Thou shalt wash me and I shall be made whiter than snow.

PRAYER AT VESTING

By the figurative mystery of this holy vestment, I will clothe me with the armour of salvation in the strength of the Most High, ANCOR, AMICAR, AMIDES, THEODONIAS, ANITOR, *that so the end which I desire may be effected, O* ADONAI, *through Thy strength, to Whom be praise and glory for ever and ever.*

Prayers should also be offered in harmony with the intention of the operator before pronouncing the forms of evocation, as follows:—

FIRST CONJURATION

I invoke and conjure thee, O Spirit N., and, fortified with the power of the Supreme Majesty, I strongly command thee by BARALAMENSIS, BALDACHIENSIS, PAUMACHIE, APOLORESEDES *and the most potent princes* GENIO, LIACHIDE, *Ministers of the Tartarean Seat, chief princes of the seal of* APOLOGIA *in the ninth region; I exorcise and command thee, O Spirit N., by Him Who spake and it was done, by the Most Holy and glorious Names* ADONAI, EL, ELOHIM, ELOHE, ZEBAOTH, ELION, ESCHERCE, JAH, TETRAGRAMMATON. SADAI: *do thou forthwith appear and shew thyself unto me, here before this circle, in a fair and human shape, without any deformity or horror; do thou come forthwith, from whatever part of the world, and make rational answers to my questions; come presently, come visibly, come affably, manifest that which I desire, being conjured by the Name of the Eternal, Living and True God,* HELIOREM; *I conjure thee also by the particular and true Name of thy God to whom thou owest thine obedience; by the name of*

the King who rules over thee, do thou come without tarrying; come fulfil my desires; persist unto the end, according to mine intentions. I conjure thee by Him to Whom all creatures are obedient, by this ineffable Name, TETRAGRAMMATON JEHOVAH, *by which the elements are overthrown, the air is shaken, the sea turns back, the fire is generated, the earth moves and all the hosts of things celestial, of things terrestrial, of things infernal, do tremble and are confounded together; speak unto me visibly and affably in a clear, intelligible voice, free from ambiguity. Come therefore in the name* ADONAI ZEBAOTH: *come, why dost thou tarry?* ADONAI SADAY, *King of kings, commands thee.*

This being repeated frequently, if the spirit do not yet appear, say as follows:—

SECOND CONJURATION

I invoke, conjure and command thee, O Spirit N., to appear and shew thyself visibly before this circle, in fair and comely shape, without deformity or guile, by the Name of ON; *by the Name Y and V, which Adam heard and spake; by the Name of* JOTH, *which Jacob learned from the Angel on the night of his wrestling and was delivered from the hands of his brother Esau; by the Name of God* AGLA, *which Lot heard and was saved with his family; by the Name* ANEHEXETON, *which Aaron spake and was made wise; by the Name* SCHEMES AMATHIA, *which Joshua invoked and the Sun stayed upon his course; by the Name* EMMANUEL, *which the three children, Shadrach, Meshach and Abednego, chanted in the midst of the fiery furnace, and they were delivered; by the Name* ALPHA *and* OMEGA, *which Daniel uttered, and destroyed Bel and the Dragon; by the Name* ZEBAOTH, *which Moses named, and all the rivers and waters in the land of Egypt brought forth frogs, which ascended into the houses of the Egyptians, destroying all things; by the Name* ESCERCHIE ARISTON, *which also Moses named, and the rivers and waters in the land of Egypt were turned into blood; by the Name* ELION, *on which Moses called, and there fell a great hail, such as never was seen since the creation of the world; by the Name* ADONAI, *which Moses named, and there came up locusts over all the land of Egypt and devoured what the hail had left; by the Name* HAGIOS, *by the Seal of* ADONAI, *by those others, which are* JETROS, ATHENOROS, PARACLETUS; *by the three Holy and Secret Names,* AGLA, ON, TETRAGRAMMATON; *by the dreadful Day of Judgment; by the changing Sea of Glass which is before the face of the Divine Majesty, mighty and powerful; by the four beasts before the Throne, having eyes before and behind; by the fire which is about the Throne, by the Holy Angels of Heaven, by the Mighty Wisdom of God; by the Seal of* BASDATHEA, *by this Name* PRIMEMATUM, *which Moses named, and the earth opened and swallowed Corah, Dathan and Abiram; do thou make faithful answers unto all my demands, and perform all my desires, so far as thine office shall permit. Come therefore peaceably and affably; come visibly and without delay; manifest that which I desire; speak with a clear and intelligible voice, that I may understand thee.*

If he come not at the rehearsing of these Conjurations, as without doubt he will, proceed as follows, it being a Constraint:—

THIRD CONJURATION

I conjure thee, O Spirit N., by all the most glorious and efficacious Names of the Great and Incomparable Lord the God of Hosts, come quickly and without delay, from whatsoever part of the world thou art in; make rational answers to my demands; come visibly, speak affably, speak intelligibly to my understanding. I conjure and constrain thee, O Spirit N., by all the aforesaid Names, as also by those seven other Names wherewith Solomon bound thee and thy fellows in the brazen vessel, to wit, ADONAI, PRERAI, TETRAGRAMMATON, ANEXHEXETON, INESSENSATOAL, PATHUMATON *and* ITEMON; *do thou manifest before this circle, fulfil my will in all things that may seem good to me. Be disobedient, refuse to come, and by the power of the Supreme Being, the everlasting Lord, that God Who created thee and me, the whole world, with all contained therein, in the space of six days; by* EYE, *by* SARAY, *by the virtue of the Name* PRIMEMATUM, *which commands the whole host of Heaven; be disobedient, and behold I will curse and deprive thee of thine office, thy joy and thy place; I will bind thee in the depths of the bottomless pit, there to remain until the Day of the Last Judgment. I will chain thee in the Lake of Eternal Fire, in the Lake of Fire and Brimstone, unless thou come quickly, appearing before this circle, to do my will. Come, therefore, in the Holy Names* ADONAI, ZEBAOTH, AMIORAM; *come,* ADONAI *commands thee.*

Should he still fail to appear, you may be sure that he has been sent by his King to some other place. Invoke, therefore, the King to dispatch his servant as follows:—

INVOCATION OF THE KING

O thou great and powerful King AMAYMON, *who rulest by the power of the Supreme God,* EL, *over all Spirits, superior and inferior, but especially over the Infernal Order in the Dominion of the East, I invoke and command thee by the particular and true Name of God, by the God Whom thou dost worship, by the Seal of thy creation, by the most mighty and powerful Name of God,* JEHOVAH, TETRAGRAMMATON, *Who cast thee out of Heaven with the rest of the Infernal Spirits; by all the other potent and great Names of God, Creator of Heaven, Earth and Hell, of all contained therein; by their powers and virtues; by the Name* PRIMEMATUM, *which commands the whole host of Heaven. Do thou force and compel the Spirit N. here before this circle, in a fair and comely shape, without injury to myself or to any creature, that he may give me true and faithful answer, so that I may accomplish my desired end, whatsoever it be, provided that it is proper to his office, by the power of God,* EL, *Who hath created and doth dispose of all things, celestial, aërial, terrestrial and infernal.*

Having twice or thrice invoked the King in this manner, again conjure the spirit, using the previous forms, and rehearsing them several times, whereupon he will come assuredly. Yet should he fail, be convinced that he is bound with chains in hell, and is not in the custody of his King. To set him free it is necessary to recite

THE CHAIN CURSE

O thou wicked and disobedient N., because thou hast not obeyed or regarded the words which I have rehearsed, the glorious and incomprehensible Names of the true God, Maker of all things in the world, now I, by the power of these Names, which no creature can resist, do curse thee into the depths of the Bottomless Pit, to remain until the Day of Doom, in the Hell of unquenchable fire and brimstone, unless thou shalt forthwith appear in this triangle, before this circle, to do my will. Come, therefore, quickly and peaceably, by the Names ADONAI, ZEBAOTH, ADONAI, AMIORAM. *Come, come,* ADONAI, *King of Kings, commands thee.*

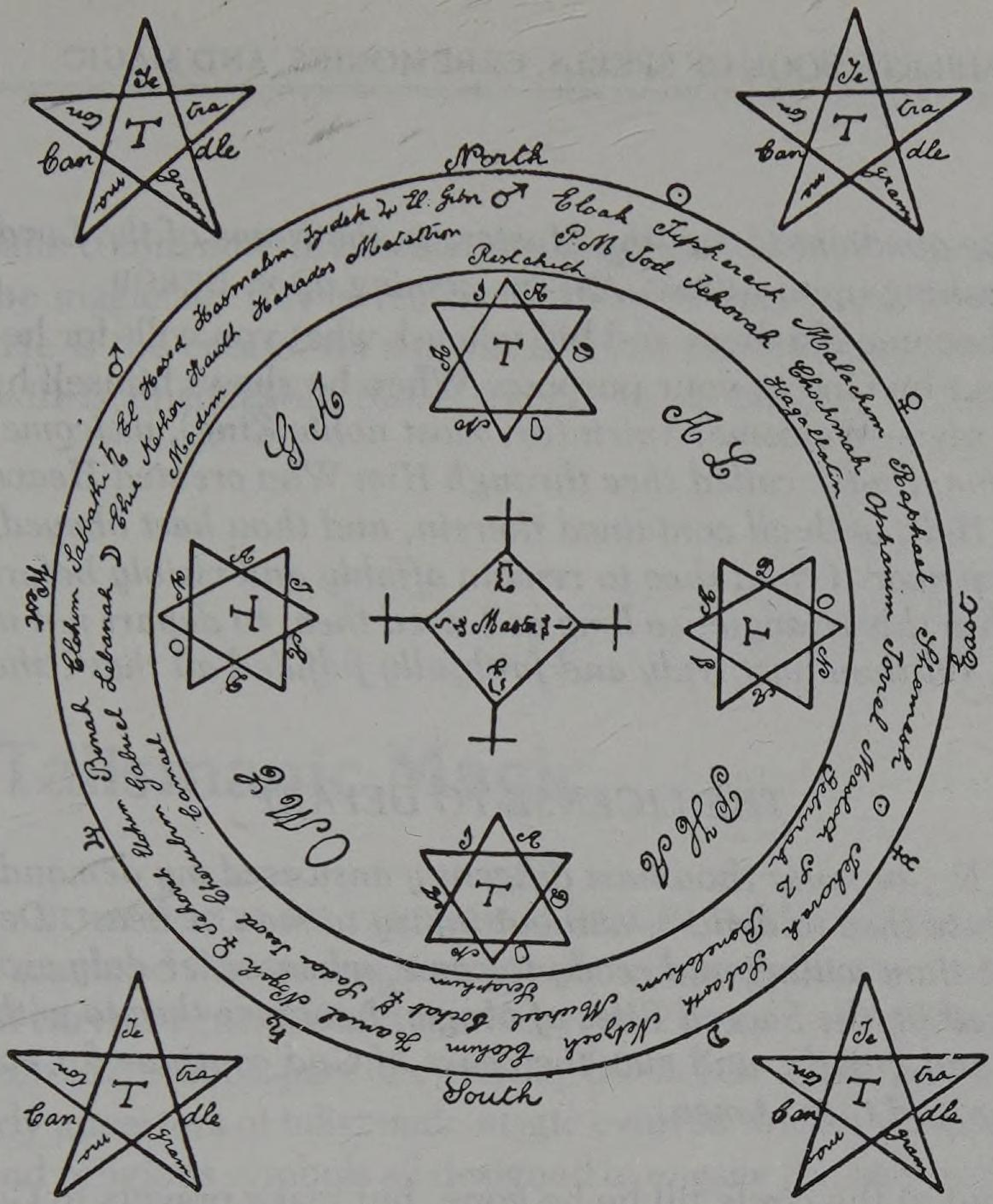
Having read so far, if he come not, write his seal on parchment; put it in a black box, with brimstone, assafetida and other stinking perfumes; bind the said box with iron wire, hang it on the point of your sword, hold it over the fire of charcoal, which shall have been placed towards that quarter whence the spirit will come, and say first unto the Fire:—*I conjure thee, O Fire, by Him Who made thee, and all other creatures in the world, to torment, burn, and consume this Spirit N. everlastingly.*

TO THE SPIRIT

Because thou art disobedient, and obeyst not my commandments nor the precepts of the Lord thy God, now I, who am the servant of the Most High and Imperial Lord God of Hosts, JEHOVAH, *having His celestial power and permission, for this thine averseness and contempt, thy great disobedience and rebellion, will excommunicate thee, will destroy thy name and seal, which I have in this box, will burn them with unquenchable fire and bury them in unending oblivion, unless thou comest immediately, visibly and affably, here before this circle, within this triangle, assuming a fair and comely form, without doing harm unto myself or any creature whatsoever, but giving reasonable answer to my requests and performing my desire in all things.*

If he appear not at this point, say as follows:—

Thou art still pernicious and disobedient, willing not to appear and inform me upon that which I desire to know; now therefore, in the Name and by the power and dignity of the Omnipotent and Immortal Lord God of Hosts, JEHOVAH TETRAGRAMMATON, *sole Creator of Heaven, Earth and Hell, with all contained therein, the marvellous Disposer of all things visible and invisible, I do hereby curse and deprive thee of all*



The magical circle.

thine office, power and place; I bind thee in the depth of the Bottomless Pit, there to remain unto the Day of Judgment, in the Lake of Fire and Brimstone, prepared for the rebellious Spirits. May all the Company of Heaven curse thee; may the Sun, the Moon, the Stars, the Light of the Hosts of Heaven, curse thee into fire unquenchable, into torments unspeakable; and even as thy name and seal are bound up in this box, to be choked with sulphureous and stinking substances and to burn in this material fire, so, in the Name of JEHOVAH, *and by the power and dignity of the three Names,* TETRAGRAMMATON, ANEXHEXETON, PRIMEMATUM, *may all these drive thee, O thou disobedient Spirit N., into the Lake of Fire, prepared for the damned and accursed Spirits, there to remain until the Day of Doom, remembered no more before the face of that God Who shall come to judge the quick and the dead, with the whole world, by fire.*

Set the box in the flame, whereupon he will appear; when he comes, quench the fire, make sweet perfumes, give him good entertainment, shewing him the pentacle on the hem of your vestment covered with a linen cloth, and saying:—*Behold thy confusion, if thou be disobedient. Behold the Pentacle of Solomon which I have brought into thy presence. Behold the person of the Exorcist, who is called* OCTINIMOES, *in the midst of the Exorcism, armed by God and fearless, potently invoking and calling. Make, therefore, reasonable answers to my*

demands; be obedient to me, thy Master, in the Name of the Lord BATHAL, *rushing upon* ABRAC, ABEOR, *coming upon* BEROR.

He will become obedient and bid you ask what you will, for he is made subject by God to your purpose. When he shews himself humble and meek, say:—*Welcome, Spirit (or, most noble King), welcome art thou unto me; I have called thee through Him Who created Heaven, Earth and Hell, with all contained therein, and thou hast obeyed, also by the like power. I bind thee to remain affably and visibly before this circle, within this triangle, so long as I need thee, to depart not without my license, till thou hast truly and faithfully fulfilled all that I shall require.*

THE LICENSE TO DEPART

O Spirit N., because thou hast diligently answered my demands, I do hereby license thee to depart, without injury to man or beast. Depart, I say, and be thou willing and ready to come, whensoever duly exorcised and conjured by the Sacred Rites of Magic. I conjure thee to withdraw peaceably and quietly, and may the peace of God continue for ever between me and thee. Amen.

Go not out of the circle till he be gone, but make prayers to God for the great blessing He has bestowed upon you by thus granting your desires and delivering you from the malice of the enemy.

The preceding excerpts from the grimoires are good examples of the fantastic paraphernalia required for the evocation of spirits. These complex rituals and their often absurd claims have alienated the majority of modern magicians who see the grimoires more as historical curios than as serious magical treatises. Nevertheless, they are still affectionately preserved as reminders of the ingenuity of medieval magicians. And occasionally a gifted practitioner of the magical arts, with enough perception to understand the true message of the grimoires, may undertake a medieval ritual by way of experimentation, and receive the shock of his life when the spirit evoked actually materializes in front of him. Impossible? Not really. There are absolutely no limits to the powers of the human mind. As seen, the angels, demons, and all the gods of nature are all slumbering deep within the human Unconscious. Any conscious effort on the part of a strong-willed individual can bring these sleeping giants to the surface. When this happens we are face to face with so-called supernatural phenomena, which are nothing more than the material manifestations of some natural aspects of the human mind. Natural forces can manifest visually through the powers of a strong imagination, through astral projections, self-hypnosis, autosuggestion, and a variety of other methods, some of which can be used unconsciously, lending more urgency and credibility to the materialization.

Sometimes the magician fails in his intentions and his magical work comes to naught. When this happens it is an indication that his will was not concentrated enough or that he made a mistake somewhere in the ritual. These failures can

also be blamed conveniently on bad astrological aspects or on negative vibrations around the magician. But in reality the true powers of the magician lie within himself. He is the creator on a physical level, and if his concentration is strong and his will is unshakable there should be no failures in his magical work.

13 Talismanic Magic

THE ART AND SCIENCE OF TALISMANIC MAGIC DATES SO FAR BACK INTO THE history of mankind that its origins virtually disappear in the dawn of prehistory.

Small carved figurines of lime, ivory, and metals, symbolizing the forces of nature, were a common part of everyday life in Paleolithic and Neolithic times. These early ancestors of talismanic magic evolved into an extraordinary array of magical and religious symbols all designed to engage the help and protection of a natural or spiritual force.

Today this ancient practice is evident in good luck charms such as rabbit feet, four-leaf clovers, horseshoes, and all the religious symbols of the Christian churches. Medals portraying images of the saints, crosses, crucifixes, rosaries, all are the highly evolved products of primitive talismanic magic.

The basis of most ancient talismans was the seven major planets, the only ones known at the time. Each of the planets had certain characteristics and conferred its special qualities or powers on whoever owned a talisman made under its influence. The *Greater Key of Solomon* gives the following instructions on the characteristics of the planets:

> *In the Days and Hours of Saturn,* thou canst perform experiments . . .to cause good or ill success to business, possessions, goods, seeds, fruits and similar things, in order to acquire learning; to bring destruction and give death, and to sow hatred and discord.
>
> *The Days and Hours of Jupiter* are proper for obtaining honours, acquiring riches; contracting friendships, preserving health; and arriving at all that thou canst desire.
>
> *In the Days and Hours of Mars* thou canst make experiments regarding war; to arrive at military honour; to acquire courage; to overthrow enemies; and further to cause ruin, slaughter, cruelty, discord; to wound and to give death.
>
> *The Days and Hours of the Sun* are very good for perfecting experiments regarding temporal wealth, hope, gain, fortune, divination, the favour of princes, to dissolve hostile feeling, and to make friends.

The Days and Hours of Venus are good for forming friendships; for kindness and love; for joyous and pleasant undertakings, and for travelling.

The Days and Hours of Mercury are good to operate for eloquence and intelligence; promptitude in business; science and divination; wonders; apparitions; and answers regarding the future. Thou canst also operate under this Planet for thefts; writings; deceit; and merchandise.

The Days and Hours of the Moon are good for embassies; voyages; envoys; messages; navigation; reconciliation; love, and the acquisition of merchandise by water.

The traditional magical squares or *kameas*, the sigils and the hierarchical names that form part of talismanic magic, have come down to us through the works of the Abbot Trithemius, Peter de Abano and Cornelius Agrippa. Most of these were reprinted in the famous treatise by Francis Barrett, *The Magus*, which is perhaps one of the most poetically beautiful books ever written on the subject of magic.

The magical squares of the planets are an important part of the science of talismanic magic. To each planet belongs the number of the sephira to which it corresponds, as well as the other numbers, which are the sum of the various horizontal and vertical rows of the square. For example, Jupiter is a planetary symbol of the sphere of Chesed in the Tree of Life, whose number is 4. Thus the square of Jupiter has four boxes or divisions, both horizontally and vertically, resulting in sixteen individual units, each line adding up to 34, with a grand total of 136. In other words, all the squares total the same number on each vertical and horizontal row. See, for example, the square of Mars, which represents the fifth sephira of the Tree of Life, Geburah. Each side has 5 units for a total of 25 squares, each line totaling 65, vertically and horizontally.

The Kabbalah teaches that it is possible to impose a sigil, or graphic representation of any name, on the *kameas* or squares. This can be done by ascertaining the numerical values of a name according to the Hebrew alphabet and then tracing a line connecting these numbers on the *kamea*. This connecting line is what is known as a *sigil*.* After the sigil of a name has been found, it can be used either on the squares or by itself for some other magical reason. It is possible, for example, to learn the sigil of somebody's name in any of the planetary squares and then to control him in the particular human endeavor controlled by the planet of the square. To get money from somebody, for example, one might learn this person's sigil on the planetary square of Jupiter or the sun. For love one would use the Venus square.

Most of the names of the spirits have been discovered through their numbers in the squares, proving once more the tremendous relevance that numbers have in the Kabbalah.

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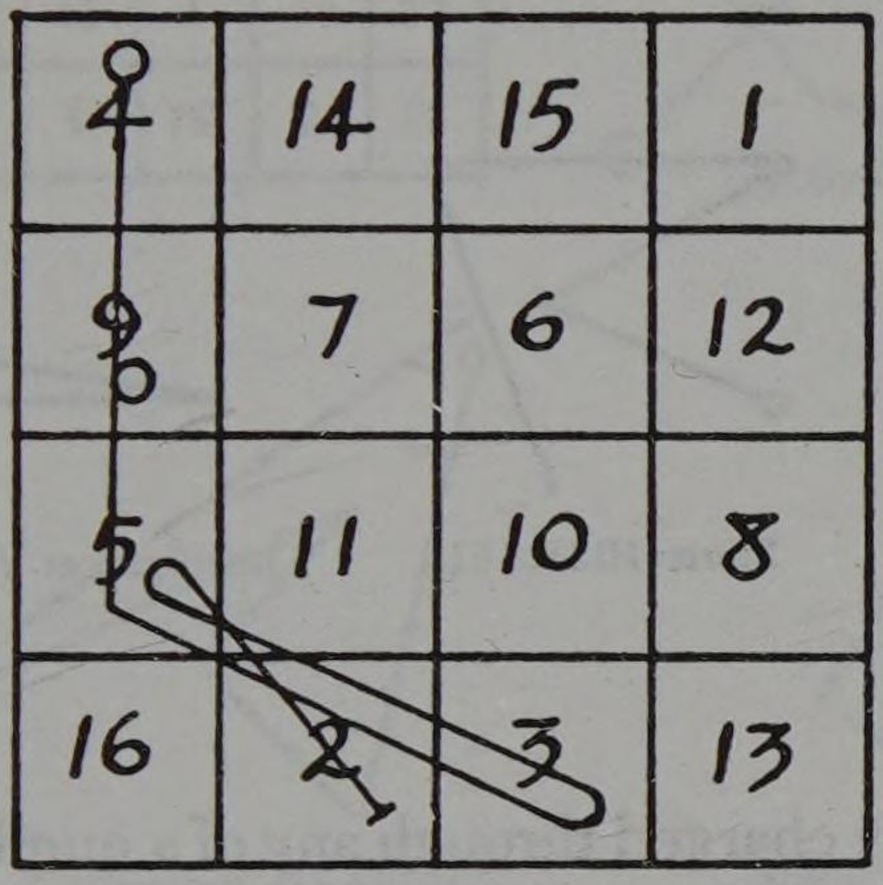
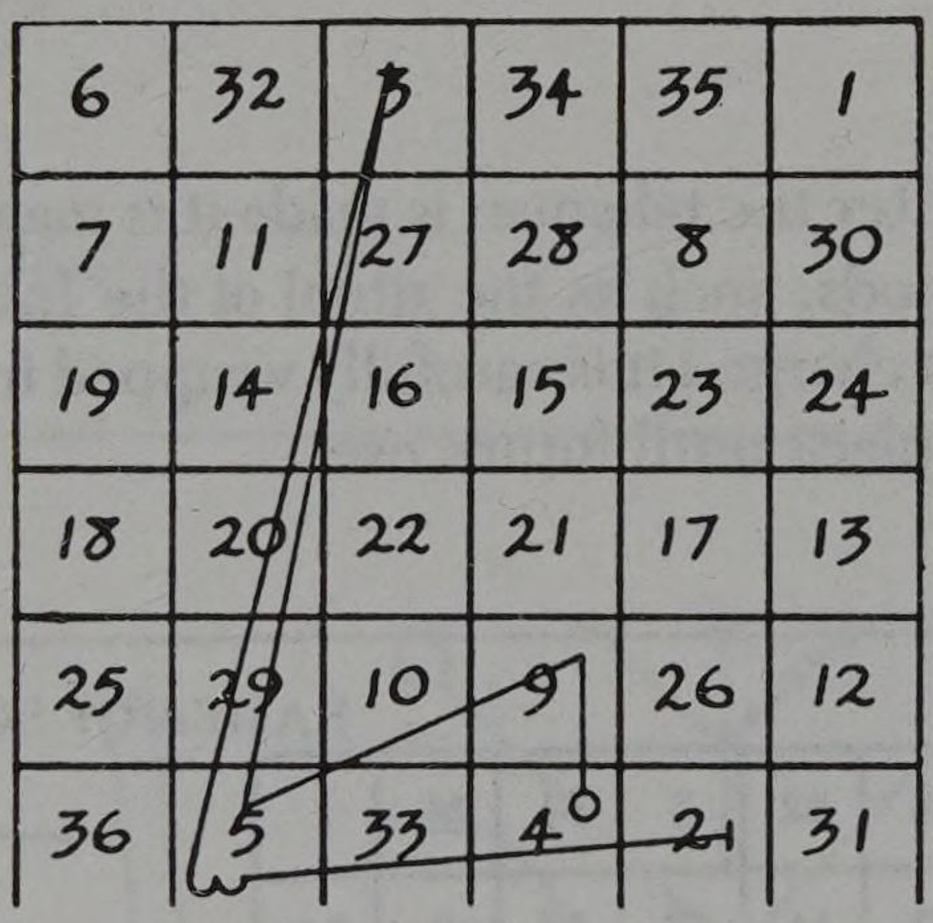
*A sigil or seal is a magic diagram that comprises the essence of the name of either a person or a spirit.

When one tries to find the numerical value of a name and some of the numbers have one or more zeroes, the first zero should always be removed. Thus, if a letter in a name has a numerical value of 30, this is reduced to 3; if its value is 300, the number is brought down to 30. Each letter in a name must be transformed into its numerical equivalent in order to find its sigil in the proper square. Please note the two sigils in the next squares to understand this concept well.



The sigil of the name Vincent imposed on the square of Jupiter.

V I N C E N T
4 9 5 3 5 5 2



The name *Vincent* on the square of the sun. (From Israel Regardie's *How to Make and Use Talismans.*)

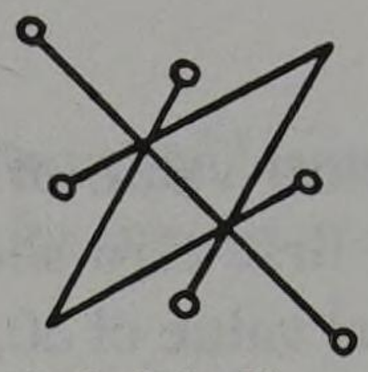
For those readers who find the Hebrew alphabet difficult to manipulate, we offer the Western alternative in the modern system of numerology, where the letters have the following evaluation:

1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

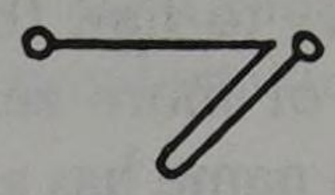
Talismans are best made of the metal ascribed to each of the planetary forces, or of virgin parchment. The symbols are usually inscribed within a circle, which represents the universe as well as man. The colors, numbers, perfumes, and other attributes of the force being invoked through the talisman are carefully observed by the magician, as are the day and planetary hour corresponding to the planet that rules the talisman.

KAMEA OF SATURN

4	9	2
3	5	7
8	1	6



Seal of the Planet

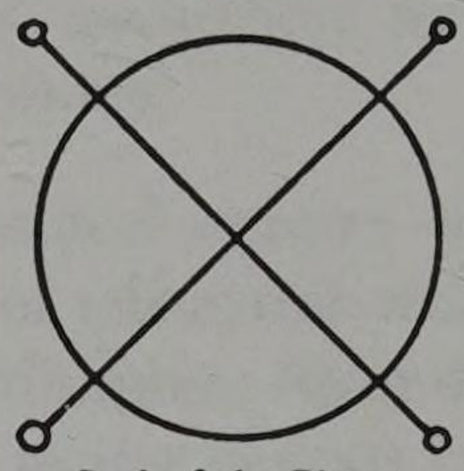


Spirit: ZAZEL

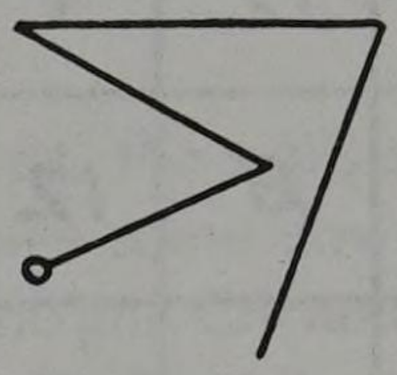
Intelligence: AGIEL

KAMEA OF JUPITER

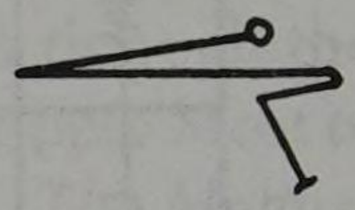
4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13



Seal of the Planet



Spirit: HISMAEL

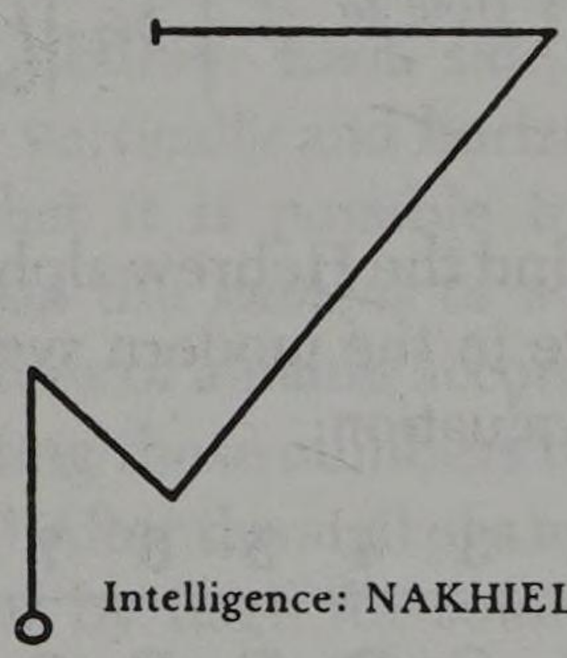


Intelligence: YOPHIEL

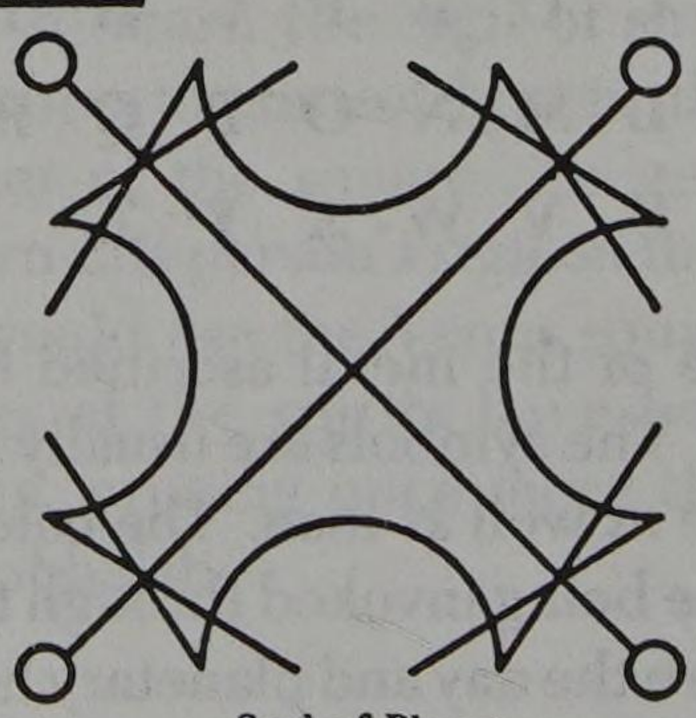
After the talisman is made it is magically charged through any of a number of methods, such as the ritual of the Invoking Pentagram. Once the talisman has been charged it is carefully wrapped in a piece of white silk or linen and kept in a safe place until future use.

KAMEA OF SOL

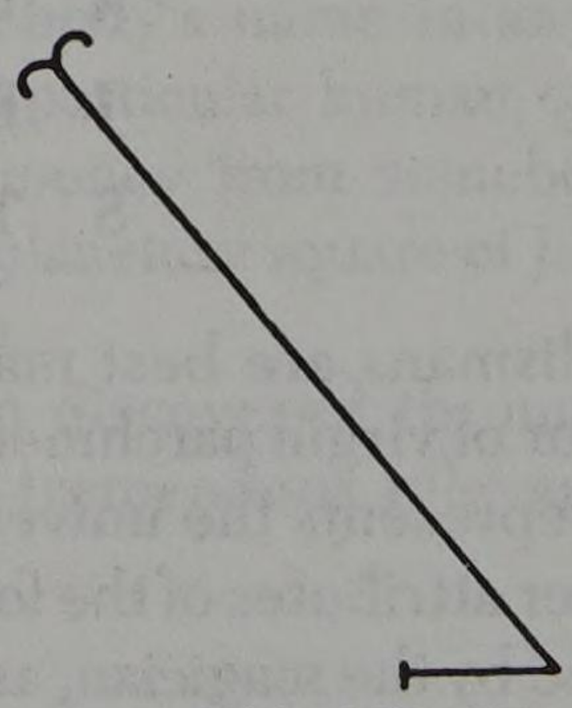
6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31



Intelligence: NAKHIEL



Seal of Planet



Spirit: SORATH

KAMEA OF MARS

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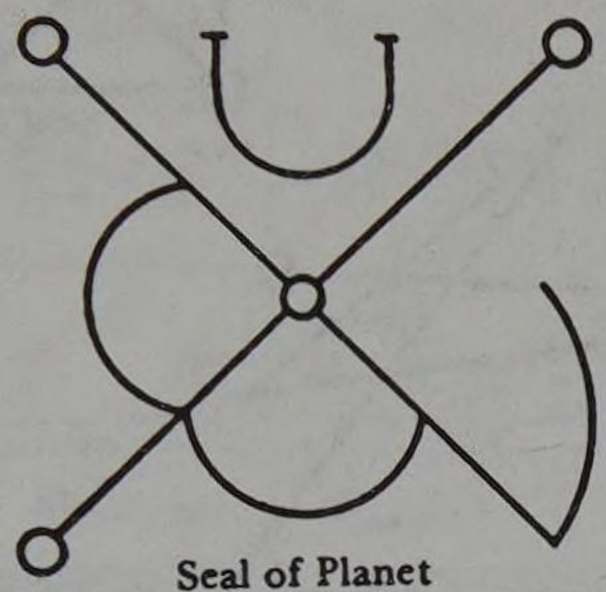
4	12	25	8	16
17	5	13	21	9
10	18	1	14	22
23	6	19	2	15



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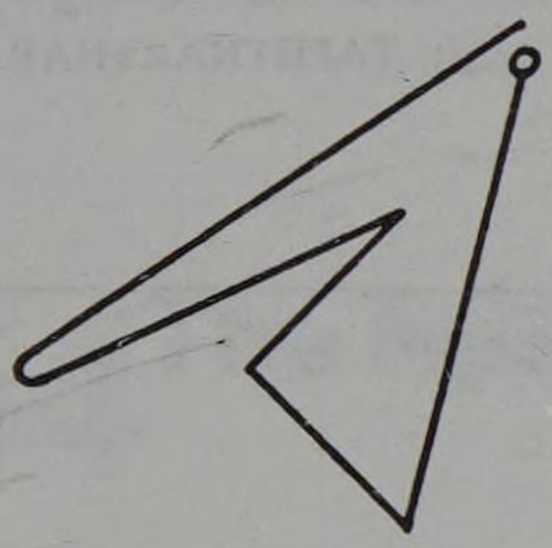
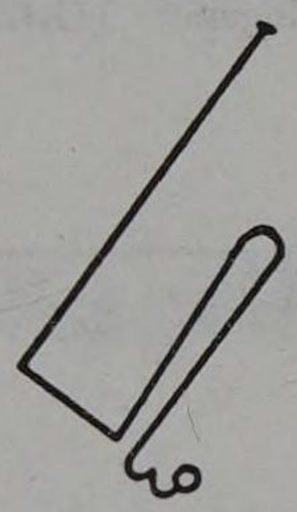


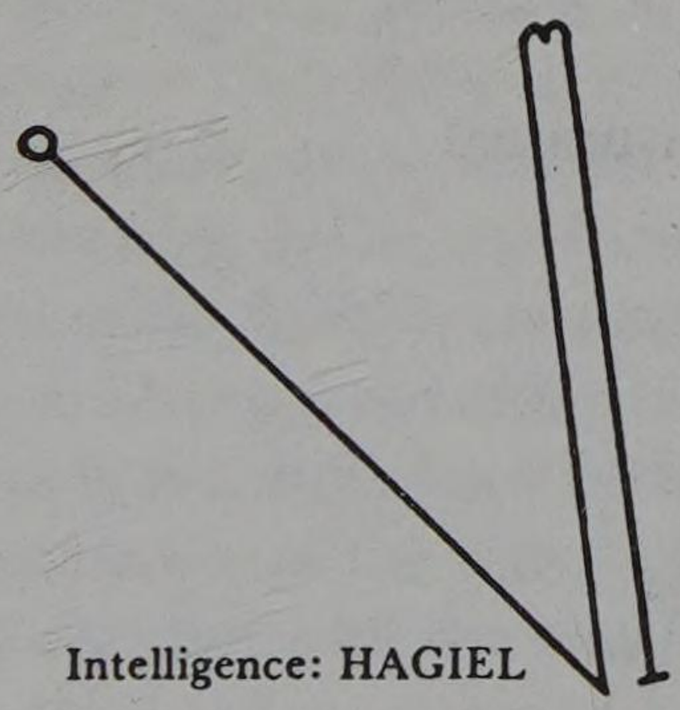
Intelligence: GRAPHIEL



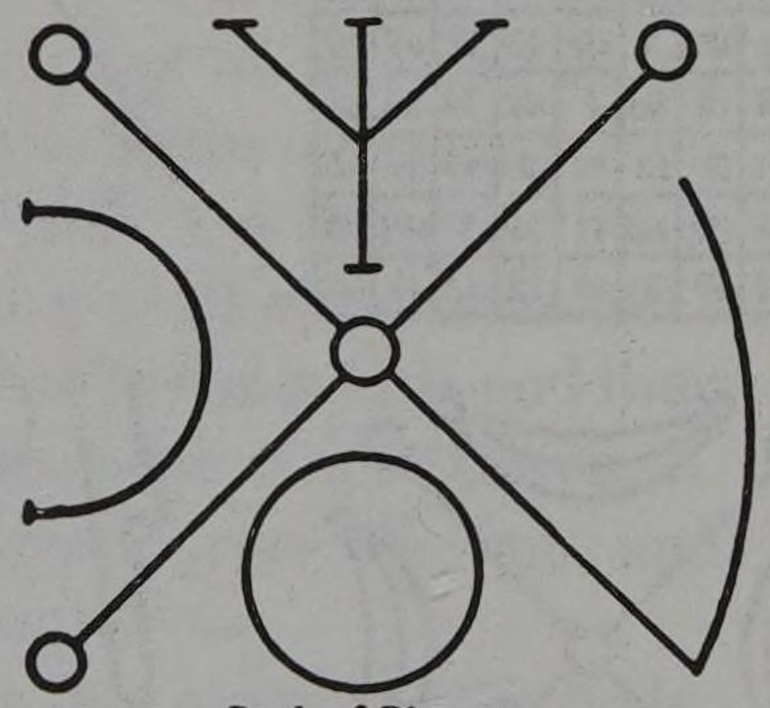
Spirit: BARTZABEL

KAMEA OF VENUS

22	47	16	41	10	35	4
5	23	43	17	42	11	29
30	6	24	49	18	36	12
13	31	7	25	43	19	37
38	14	32	1	26	44	20
21	39	8	33	2	27	45
46	15	40	9	34	3	28



Intelligence: HAGIEL



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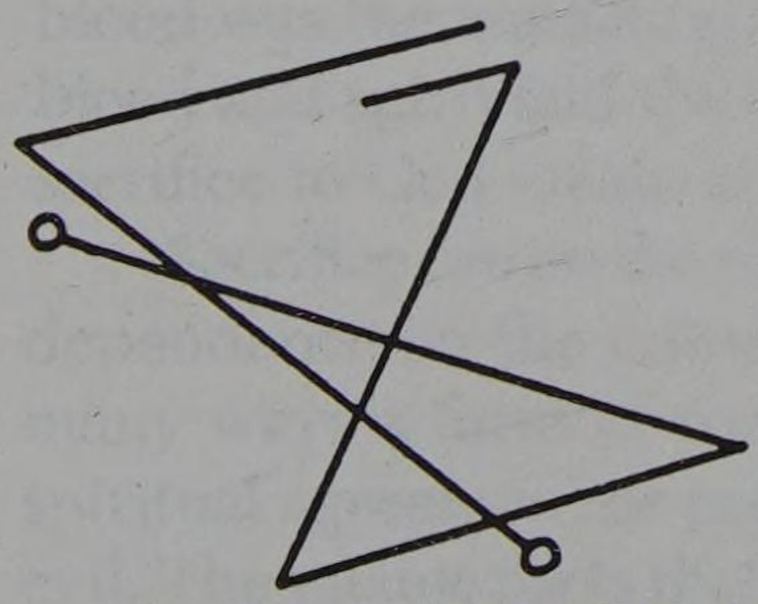
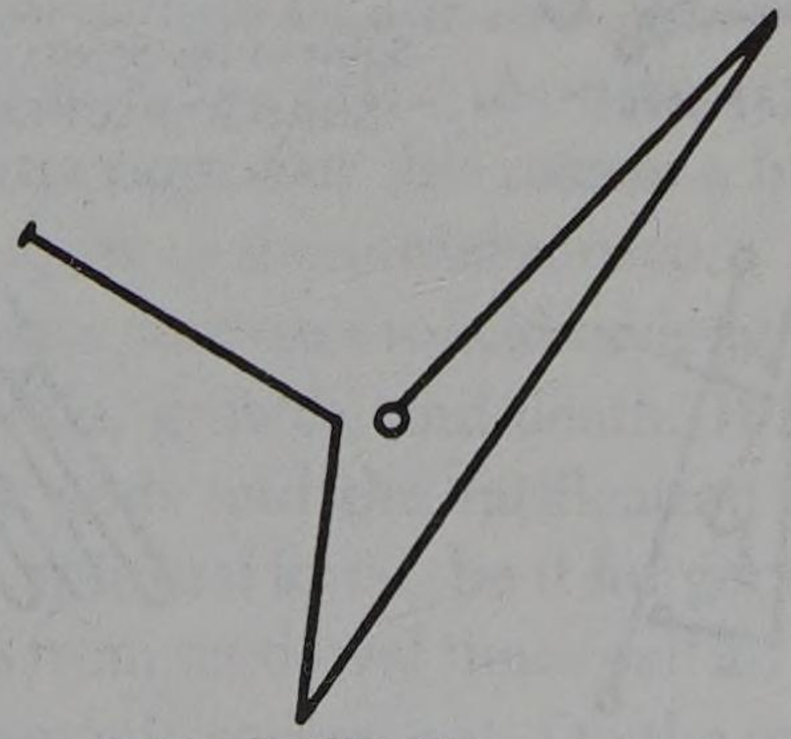


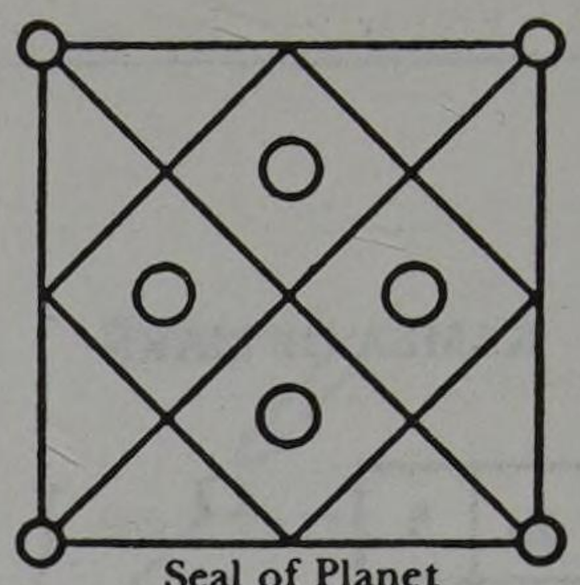
Intelligence: (Choir of Angels)
BENI SERAPHIM



Spirit: KEDEMEL

KAMEA OF MERCURY

8	58	59	5	4	62	63	1
49	15	14	52	53	11	10	56
41	23	22	44	45	19	18	48
32	34	35	29	28	38	39	25
40	26	27	37	36	30	31	33
17	47	46	20	21	43	42	24
9	55	54	12	13	51	50	16
64	2	3	61	60	6	7	57



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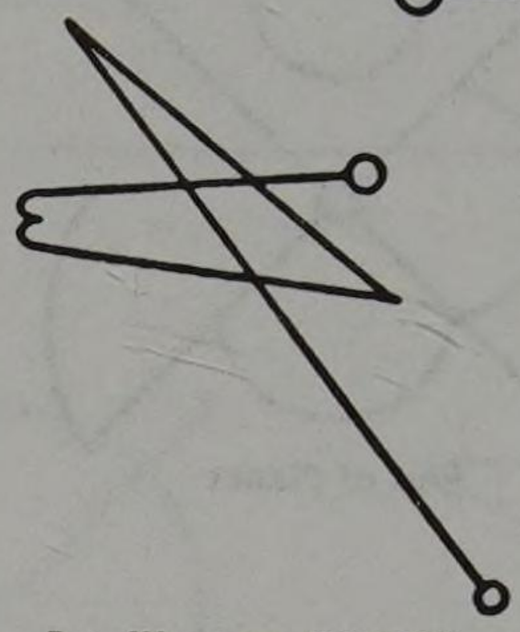
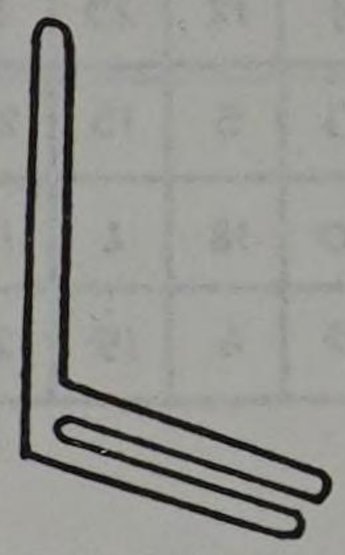


Intelligence: TIRIEL



Spirit: TAPHTHARTHARATH

KAMEA OF LUNA

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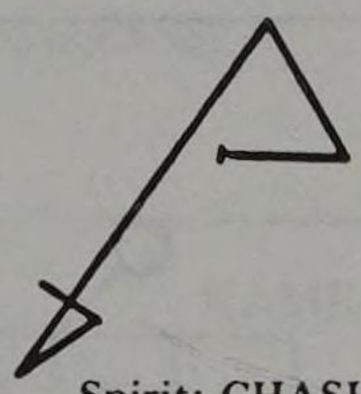
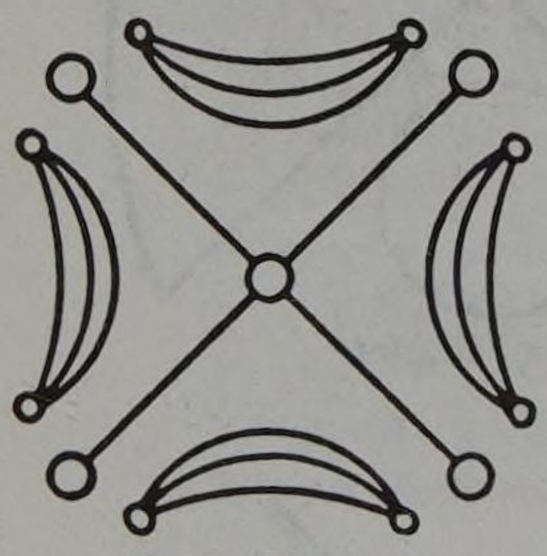
6	38	79	30	71	22	63	14	46
47	7	39	80	31	72	25	55	15
16	48	8	40	81	32	64	24	56
57	17	49	9	41	73	33	65	25
26	58	18	50	1	42	74	34	66
67	27	59	10	51	2	43	75	35
36	68	19	60	11	52	3	44	76
77	28	69	20	61	12	53	4	45



Spirit: CHASHMODAI



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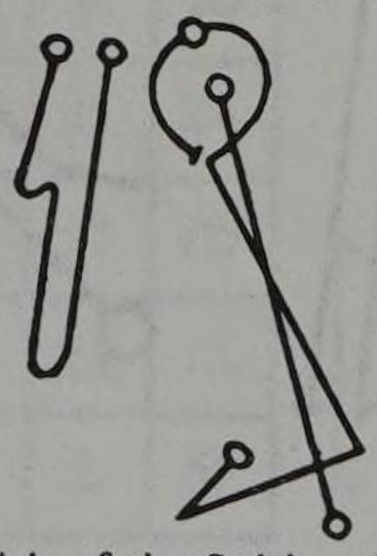
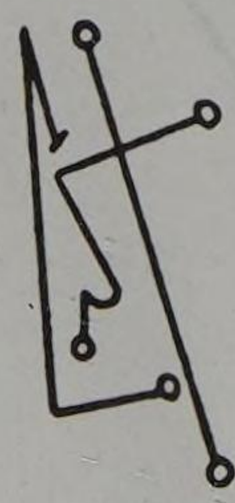
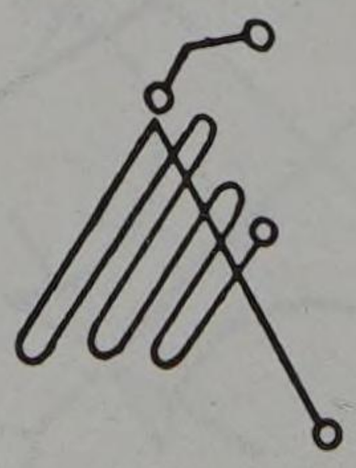


Spirit of the Spirits of the Moon: SHAD BARSCHEMOTH HASCHARTATHAN

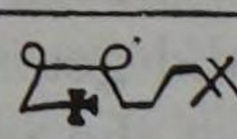
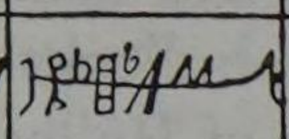
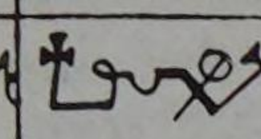
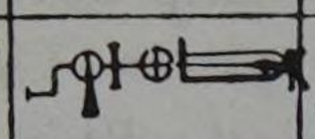
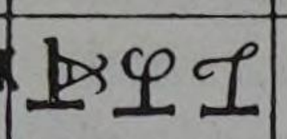
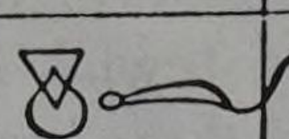
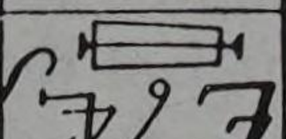




Intelligence of the Intelligences of the Moon: MALCAH BETARSHISIM VE-AD RUACHOTH HA-SCHECHALIM

A Table, shewing the names of the Angels governing the 7 days of the week

with their Sigils, Planets, Signs, &c.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Michaël	Gabriel	Camael	Raphaël	Sachiel	Anaël	Cassiel
						
☉ ♌	☽ ♋	♂ ♈ ♍	☿ ♊ ♎	♃ ♐ ♓	♀ ♉ ♎	♄ ♒ ♑
name of the 4th Heaven	name of the 1st Heaven	name of the 5th Heaven	name of the 2d Heaven	name of the 6 Heaven	name of the 3d Heaven	No Angels ruling above the 6th Heaven
Machen.	Shamain.	Machon.	Raquie.	Zebul.	Sagun.	

14 The Spirit of Sacrifice

THE IMPORTANCE OF THE ELEMENT OF BLOOD IN BOTH MAGICAL AND RELIGIOUS ceremonies cannot be overemphasized. "The blood is the life," says the lawgiver in Deuteronomy 12:23, and then proceeds to tell the Jews that they must not consume the blood of the animals they sacrifice, only their flesh, for life (blood) cannot be eaten with flesh. In other words, spirit must not be debased by matter. Chapter 12 of Deuteronomy gives detailed instructions on offering blood sacrifices and burnt offerings to God upon an altar. The burnt offerings usually entailed burning the entire sacrificial animal on the altar. On the other hand, peace offerings called for burning the fat and some other parts of the animal as a sacrifice to God, with most of the flesh being consumed by the priests and their families. The blood was invariably poured either onto the altar or upon the earth. The custom of candle burning is a throwback to the days of peace offerings, and burning candle wax is reminiscent of the burning of animal fat.

Blood has been often equated with the vital force that energizes the body. Primitive man must have observed many times the death of a wounded person through the loss of blood. It would have then been natural for him to suppose that blood was the animating principle of life. From this idea to the identification of blood and spirit and thus with God is but a short step. For this reason a blood sacrifice to God means simply a restoration of spirit to the initial source.

Sacrifice can on the whole be seen as the means man uses to acknowledge his dependence on the unseen powers controlling life, growth, and death. It is in many ways a form of communication with the gods and the ratification of a spiritual agreement or pact between man and a spiritual force, be it for good or evil. The satanic pacts that have come down to us from medieval times call for the magician's use of his own blood in signing the demonic agreement. On the other hand, the sacrificial rites of the ancient Hebrews to God also called for blood

offerings. Leviticus, one of the first five books of the Bible, carefully classifies and regulates the types of sacrifices to be offered to the deity. Perhaps the holiest Hebrew sacrifices were those known as sin offerings and guilt offerings, which attempted to restore the relationship between God and man.* This was the summit of the Jewish sacrificial system. On this day bullocks and goats were sacrificed and their blood sprinkled within the Holy of Holies of the temple, where God was believed to abide when He descended to earth. Afterward the people's sins were recited over a goat, the famous "scapegoat," which was then led away into the desert as an offering to the demon Azazel. In later centuries the scapegoat was thrown over a cliff. It is interesting in this respect that the goat has been equated with Satan or other demonic forces, not only among the Jews but in many other places throughout the world. The famous Goat of Mendes is one of the satanist's symbols as is the symbol of Baphomet that portrays Satan as the sabbathic goat. Goats have been sacrificial animals in many cultures; the Greeks, for example, sacrificed five hundred of them in thanksgiving for their victory at Marathon. In Nepal, during the October festival of Bassain, the Nepalese army sacrifices many goats and bullocks to Durga, the Hindu goddess of victory. The ritual sacrifice of the goat is a form of symbolically "tearing out the evil from within" and offering it to God. In this sense the goat sacrifice can be seen as the destruction of the negative forces of evil and as man's aspirations to unite with the positive forces of love and harmony.

The places in which sacrifices are offered vary from culture to culture. In primitive times sacrifices were offered in caves, groves, hills, and so on. The development of civilization brought about a new consciousness in the sacrificial rites. Temples were built to serve as the abodes of the gods. Within the temple altar or altars the sacrifices were offered to the deities. The temple was seen as an analogue of a royal court and the priests as god-king servants. Sacrifices were made to the gods in conjunction with special requests both personal and communal and were seen as a regular activity in the daily life of the divine court. Hindu temples in India today correspond closely to this ancient form of sacred symbolism. The sacrifices made in Hindu temples vary, possibly including food, drink, flowers, and colored powders, but there are still temples that offer blood sacrifices to the fearful goddess Kali.

In the blood sacrifices of the old Vikings the most important part of the act consisted of spreading the blood on the altar, the walls of the temple, and then sprinkling what was left on the participants in the ceremony. In Israel sprinkling the victim's blood on the altar was a preliminary to the burning of offerings of the animal's flesh.

In the Kabbalah the law of correspondences is so important that hidden meanings are commonly found between words of similar construction. For example, the word *dam* means blood in Hebrew. This word is hidden in the name Adam, which means man. The Kabbalists therefore see a distinct

*One of the Jewish seasonal festivals, the Day of Atonement (Yom Kippur), is a throwback to the ancient sacrifices of the Hebrews.

The Baphomet or Goat of Mendes, as depicted in one of Eliphas Lévi's books. A symbol of black magic, the Goat of Mendes was an intrinsic part of the Black Sabbath. The breasts on the figure, and the two half-moons that surround it, tend to identify it with Hecate, the dark aspect of the Moon Goddess. But the fire torch between its horns and the white magic pentagram on its forehead reveal the deeper meaning of the figure, which is its implicit acceptance of the cosmic laws and its submission to the cosmic will.

The Nepalese army sacrifices many bullocks and goats every year to Durga, the Hindu goddess of victory, during the October festival of Bassain.

Blood sacrifices were and still are common in primitive societies. All the mystery religions also offered blood sacrifices to their god or gods. The Catholic sacrifice of the Mass is an allegorical representation of the blood sacrifices of the ancients, with the Host and wine symbolizing the body and blood of Jesus, the sacrificial lamb. This mural in Guatemala by a modern artist depicts the blood offerings of the Aztecs.

correlation in the union of *dam* and *A* (the letter Aleph), which is the spark of creation. They see the union of A and dam, which results in Adam, as a blood pact between mankind and God. From this example we can see the significance of the symbolism of blood in relations between man and the deity. This is why in Hebrew tradition all covenants between the patriarchs and God were ratified with a blood sacrifice, notably circumcision. So great was the sanctity and importance of the blood sacrifice that Abraham was quite ready to sacrifice his only son Isaac to God as proof of his faith and devotion. Only the intervention of God Himself stopped the patriarch from using his son as a sacrificial victim.

Water is seen by the Kabbalist as the potential seed of blood, capable of transformation into that precious life symbol. According to the scriptures, Moses changed the waters of the Nile into blood and thousands of years later Jesus changed water into wine at the wedding in Cana. The correlation between wine and blood is well known. Jesus himself, who is recognized in the esoteric tradition as a master Kabbalist, made this obvious during the Last Supper, when he filled a goblet with wine and offered it to his disciples saying, "Drink ye all of it. For this is my blood of the new testament, which is shed for many for the remission of sins" (Matthew 26:27–28). This blood sacrifice is still enacted in the Catholic mass. During the ceremony the officiating priest presents the congregation a goblet filled with wine and repeats the words of Jesus, "Drink, for this is my blood . . ."

Human sacrifice was also a part of primitive worship. The Aztecs, Incas, and North American Indians were only some of the primitive cultures, some quite advanced, who conducted human sacrifices. These offerings were invariably connected with seasonal rituals for fertility or prosperity. The old rituals of the Dying King, where the king of a tribe was sacrificed to ensure the longevity of the community, are also a form of human sacrifice with seasonal connotations. The king was killed because his life was bound up with the prosperity and fertility of his land and people. If he grew old and died, the security of the people and land would be endangered. The Shilluk people of the White Nile in Africa, devoted practitioners of this sacrifice, either starved or strangled their old kings. The dying and then resurrecting gods of the eastern Mediterranean, like Osiris, Adonis, Attis, and Tammuz, are also examples of the Dying Kings.

Although human sacrifices are no longer a way of life in primitive societies, they do take place in some parts of the world, notably in some areas of the South Pacific, Africa, and the Amazon Valley in Brazil, the home of the dreaded Jivaro Indians. Even in modern, civilized societies we find occasional ritualistic murders, such as the much-publicized case of the Manson family.

Blood sacrifices are still observed in many primitive cults, though domestic animals have taken the place of the human victim. The Yoruba rites that have been synchretized into the Latin American cult known as *Santería* are good examples of these practices.* *Santería* is Spanish for the "worship of saints,"

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*See Migene González-Wippler, *Santería: African Magic in Latin America*. New York: Julian Press, 1973.

they being syncretizations between the gods of the Yorubas and the saints of the Catholic faith. Saint Anthony, for example, is seen as the personification of the god Elegguá, whereas Saint Barbara is identified with the redoubtable Changó, the god of fire and thunder.

Recently I had the opportunity to be present during a blood sacrifice in honor of Changó, in a private home in one of the better sections of the Bronx in New York City. There were only two people, apart from myself, present during the ritual. These were the *santera,* or officiating priestess, and her assistant. The saints or gods are believed to live in a group of *otanes* or small stones that the *santeros* keep in large porcelain vases. When the *santero* or *santera* offers an animal sacrifice to any of the gods, the stones of that god or goddess are taken out of their receptacles, "refreshed" with cool water, and then placed in wooden basins. The sacrificial animals are usually hens, roosters, and pigeons, depending on the god being honored. Changó, for example, requires a young rooster as a suitable sacrifice. However, the god Elegguá must always eat with whichever god is being fed during the sacrifice, for Elegguá is the guardian of all the ways, and without his help nothing can be accomplished. Elegguá, one of the great warriors of the Yoruba pantheon, is usually accompanied by three other warrior gods, Oggún, the ironworker, and Osún and Ochosi, the divine hunters. Thus, during any sacrifice to the gods, Elegguá, Oggún, and Ochosi must also be honored. This is usually done by the sacrifice of a small chicken to Elegguá, Osún, and Oggún, and the offering of two pigeons to Ochosi. These gods or saints eat first, then the god being honored is fed as well.

There is such atavistic feeling to witnessing this type of sacrifice that one experiences a subtle impression of *dejà vu,* as if one had taken part in such rituals many times before. Nevertheless, the experience is nerve shattering and is not recommended to the fainthearted.

The *santera* or priestess begins by placing the *otanes* (sacred stones) of the gods on their wooden basins in a small line in front of her. She then takes the first sacrificial animal and makes the sign of the cross with it over the person offering this animal to the god. Then she gives the animal to her assistant, who holds it as the priestess tears off the creature's head. While this ceremony is taking place both the priestess and the assistant are singing an African chant with a curiously plaintive melody. When the chicken's head is torn off the blood that spouts from the severed veins is made to fall on the stones that represent the god. Thus, the god is able to feed on the blood of the sacrificial victim. To the blood within the basin are added honey and some water to further refresh the god. The ceremony is repeated with all the various animals that compose the ceremony, the blood of each victim being poured over the stones of the god that requires that particular animal as his food. After the sacrifice is over the *santera* asks the god by using four pieces of coconut if he has been pleased with the offer. The answer is invariably positive, unless some mistake has been made during the ritual. It is undeniable that the Yoruba gods have been carefully evolved to represent very real cosmic archetypes, for their powers are quite awesome, as some of the ceremonies and spells of the *santeros* can exemplify.

The use of blood in magic is very common, especially in spells for either love or destruction. It is interesting to see how this vital fluid can be used for entirely opposite purposes, with equally satisfying results. The name of a hated enemy written on parchment with animal's blood, especially a pigeon's, and then the burning of the parchment on the flame of a black candle, will bring swift death or great sorrow to this person, the grimoires say. Likewise, if the purpose is to bring back a lover the method differs, but blood is also used, except that in this case the blood must come from the middle finger of the right hand of the magician. In order to get the blood the person casting this spell must pierce the finger with a needle, never a pin. The blood flowing from the puncture is used to write the names of the lover and magician on a piece of white paper, forming a very small circle. Three other circles are then drawn with blood around the names, then the paper is folded and buried in the earth at exactly nine in the evening. Many witches swear by this spell as one of the most effective in bringing back a wayward lover.

If for any reason animal or human blood cannot be used in a spell, then magicians recommend a resinous substance known as dragon's blood, believed to be extremely effective in all sorts of magic.

In High Magic ceremonies the blood is replaced by the cup of wine, the same way it is replaced during the Catholic mass. For both the Catholic priest and his magical counterpart, partaking of ritual wine is symbolic of an actual union between matter and spirit, similar to the blood sacrifices of the ancients.

15 Possession and Exorcism

> I ADJURE THEE, O SERPENT OF OLD, BY THE JUDGE OF THE LIVING AND the dead; by the Creator of the world who hath power to cast into hell, that thou depart forthwith from this house. He that commandeth thee, accursed demon, is He that commanded the winds, and the sea and the storm. He that commands thee, is He that ordered thee to be hurled down from the height of heaven into the lower parts of the earth. He that commands thee is He that bade thee depart from Him. Hearken then, Satan and fear. Get thee gone, vanquished and cowed, when thou art bidden in the name of our Lord Jesus Christ who will come to judge the living and the dead by fire. Amen.*

This conjuration* is part of a ceremony for exorcizing a house troubled by an evil spirit and is to be pronounced by an ordained priest.

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*From the Appendix to the *Rituale Romanum* (1631), quoted in H. Thurston, *Ghosts and Poltergeists*, London.

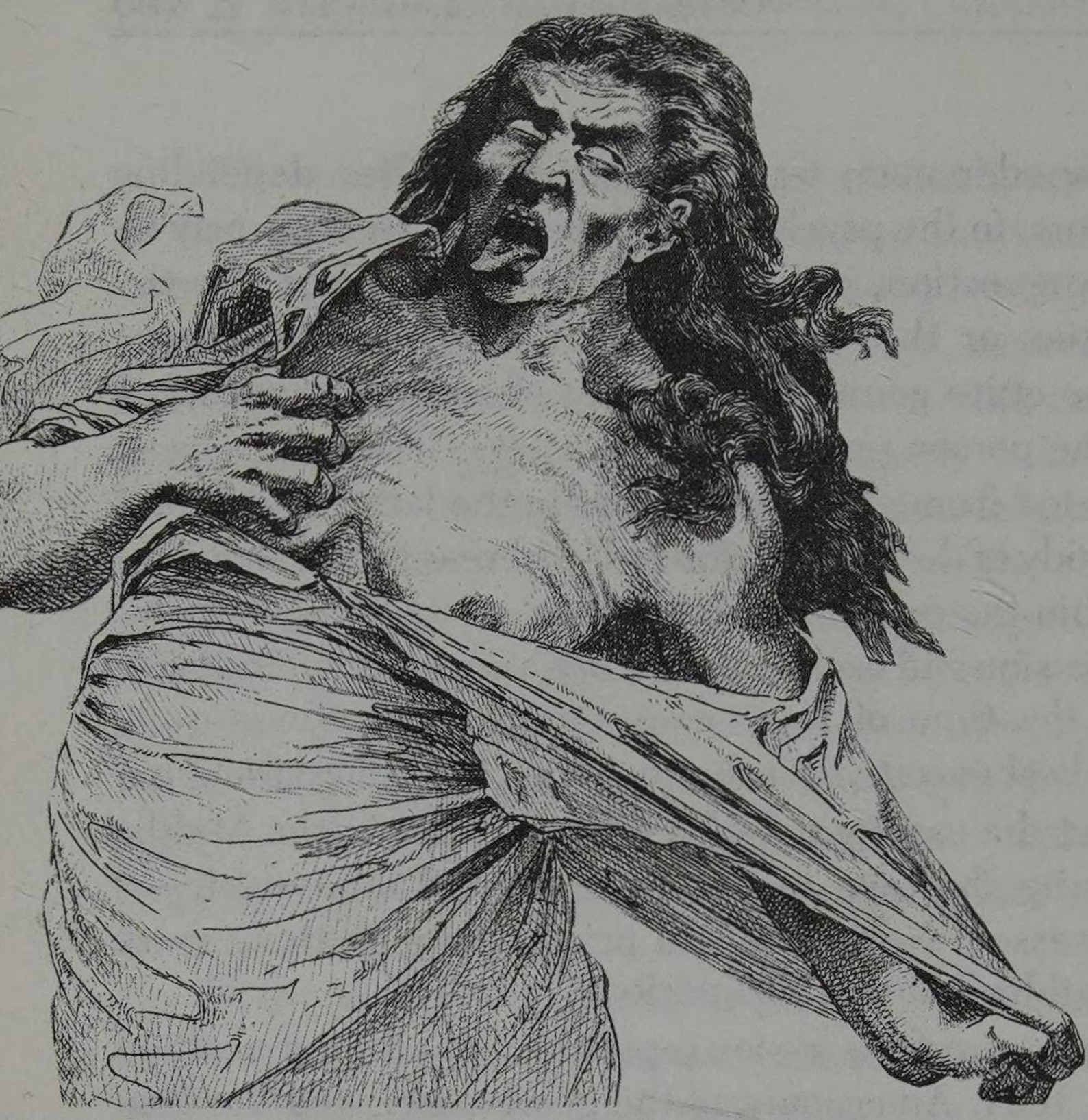
Possession has been defined in many ways by many authorities, depending on their fields of interest. Thus, to the psychologist demonic possession may be the result of hysteria, autosuggestion, or repressed sexual impulses. On the other hand, to the theologian or the occultist the phenomena of demonic possession can sometimes be quite genuine, the result of evil forces wrestling within the mind or soul of the person possessed.

Possession is differentiated from obsession in that in the latter the devil is supposed to be outside the body of the person afflicted, whereas in actual possession the devil is lurking within the person's body.

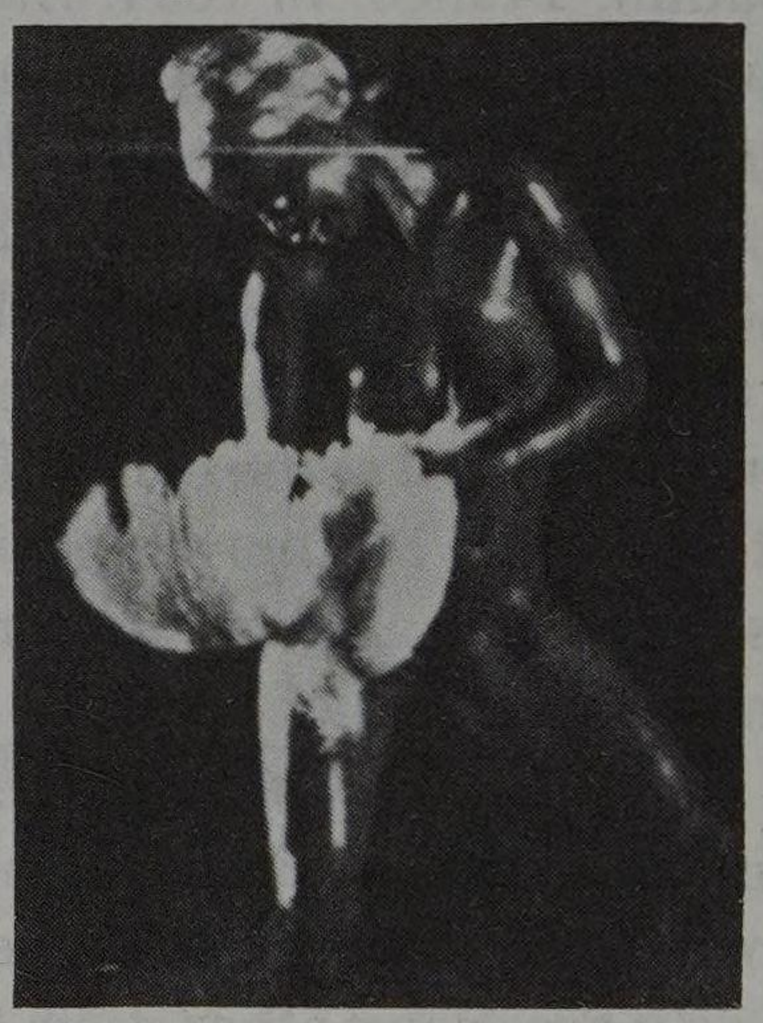
The phenomena of possession and exorcism have been part of mankind since the earliest times. During the time of Jesus exorcism of demons was quite common, as some of the biblical narratives indicate. Thus, the New Testament abounds in stories describing the casting out of devils by Jesus. In the Middle Ages possession became quite the rage in the convents and monasteries of Europe. Most of those possessed were nuns and priests, though there were several cases of possessed children during this period.

Perhaps the most famous cases of possession reported at this time concerned nuns at Loudun, France, in 1634. An account of the possessions, and the final exorcism undertaken, was left to posterity by the Reverend Père Surin, a Jesuit priest of great piety and purity. Cardinal Richelieu sent the good priest to the convent at Loudun with the request that he exorcize the demons that had taken possession of the Mother Superior of the convent and several other nuns. Father Surin says that he entered into a severe conflict with the powers of evil, which lasted several years, but at the end of that time and after great spirtual anguish he managed to rid the Mother Superior of four terrible demons who called themselves Leviathan, Balam, Isacaron, and Behemoth. It is difficut for the human mind to conceive of only one of these demons—say Leviathan—taking possession of somebody's personality. The idea of four of them crowding each other within one human mind is far beyond conception. Nevertheless, the fact still remains that the nuns were possessed, or at least they believed they were possessed, as were many other nuns around medieval times. Naturally, one of the first things that comes to mind in demonic possessions is the thought of sexual repression, which was so severe in convents during this period in history. Indeed, other cases of this type of possession, where demons made their victims behave in a lewd and obscene manner, would tend to indicate that the theory of sexual repression is the correct one. After all, how could anyone condemn a nun for her lewd behavior if she was believed to be under the nefarious influence of a demon and therefore not responsible for her actions? And if an exorcist was tempted by the demon into having carnal knowledge of the possessed nun, who could blame either the nun or the exorcist if they fell into temptation?

No doubt this idea occurred to not a few nuns and eager exorcists, and for some time it looked as if they had a really good thing going, but after a while even the high courts of the Inquisition began to get suspicious. In 1611 in Aix-en-Provence Father Louis Gaufridi was accused by two nuns, Sister Madeleine



Possession by spirits and demons has always been a part of human experience. Nineteenth-century engraving of a woman possessed by a demon.



A voodoo dancer writhes in sexual ecstasy, possessed by the voodoo loa Erzulie, goddess of sexual love. The chicken she holds in her hands will be sacrificed later to the goddess.

Religious fervor is often the cause of trances and possessions. This snake-handling cult in Tennessee believe the power of their faith will protect them from the poisonous snakes they handle. They work themselves into religious frenzies and in these states touch and manipulate snakes, with a very low incidence of snake bites.

Possessed by a god, this man in Ghana cuts himself and does not bleed from his wounds. True possession is a hysteric state that can stop wounds from bleeding and make the body impervious to pain. It is a phenomenon that has been closely studied by psychology and is linked to the deep unconscious.

A London vicar exorcising a postman, who believes himself to be possessed by an evil spirit.

Demandolz de la Palud and Sister Louise Capel, of bewitching them in order to carry on all sorts of depraved debaucheries while the two nuns were helpless. The poor priest was tortured and burned to death after all his exorcizing efforts, and the nuns were expelled from their convent. In 1640, also in France, the notorious Father Bauré, who had preceded the good Father Surin at Loudun, became the subject of suspicion and scrutiny by the archbishop of Lyon because Father Bauré connived with one of the nuns at the convent of Chinon to accuse falsely one of the parish priests of raping her on the altar. But the stains on the altar cloth turned out to be chicken blood, and as a result of this Bather Bauré saw the last of his days as an exorcist. In 1642 another priest, Father Boulle, was accused of bewitching and ravishing eighteen nuns, with the result that he was burned at the stake.

It is of course easy to look at these cases of possession with a jaundiced eye slightly tinged with cynicism, but the fact remains that there have been many

cases of demonic possession on record that were quite genuine, insofar as the person afflicted believed himself to be the subject of possession.

Perhaps one of the most famous cases of possession is that of the German philosopher Friedrich Nietzsche and his total identification with the Persian sage Zarathustra or Zoroaster. Several years after writing his famous treatise on ethics, *Thus Spake Zarathustra,* Nietzsche became hopelessly insane, completely convinced that he was Zarathustra. Carl Jung himself, a great admirer of Nietzsche, studied the case carefully and finally diagnosed it as an example of an autonomous complex overpowering the personality. By *autonomous complex* Jung meant the overdevelopment of an archetype in an individual or society to the exclusion of all other elements in the personality. This is probably the best explanation that can be given for the phenomenon of possession.

There is little doubt that whenever the instinctive energies that form the deep Unconscious mind of an individual get out of control, they manifest physically in any number of disagreeable phenomena. There is really very little difference between the exorcist and the psychiatrist, except that perhaps the psychiatrist is a better magician. He knows the types of forces he is dealing with and in most cases is able to hold them under control, which is, after all, the main goal of the true magician.

All the cases of possession by demons, incubi, succubi, poltergeists and other allied phenomena on record can all be explained by the Unconscious workings of the human mind and its vast reservoir of psychic energies. The exorcist and the psychiatrist come into play when the possessed person is unable to control this high influx of energy. They both work on the Unconscious levels of the mind, seeking to bring spiritual (psychic) balance to the personality.

There is really nothing extraordinary about somebody speaking in tongues, going into trances, or claiming they are being possessed by the seventy-two demons of the *Lesser Key of Solomon.* The collective knowledge of the race is buried within each individual human mind, and thus it is theoretically possible for a totally uneducated person to start suddenly spouting Latin or ancient Greek with the same ease as they might speak Cockney or Brooklyn slang.

In the practice of magic, possession by one or more of the spirits of nature, demonic or divine, is a common occurrence. Alex Sanders, a well-known English witch, once told me how his wife became possessed by one of the Egyptian gods during one of their rituals and thus possessed, lifted one of the members of the coven into the air by holding him with one hand by his neck and with the other by his legs. She held the man up in the air for some time, without any visible effort, and then put him down again, roughly. The purpose of this action was to heal this man from some lingering ailment and it must have succeeded, because the man was cured immediately after this occurrence.

I have personally seen many instances of possessions that I felt were genuine —that is, the person afflicted really was in a trance. Some of these cases were demonic possessions and were properly exorcized by a competent operator;

others were possessions by one of the gods of nature. I have seen, for example, a *santera* or Yoruba priestess possessed by the god Changó, who doused her arms with alcohol, set fire to them, and with her arms covered by flames undertook a ritual cleansing or healing of all those present at the ceremony. At the end of her charitable work, still possessed by the god, she shook her arms a few times and the flames died out without leaving any burns on her skin or clothes. After Changó left her body she sat down for some time trying to catch her breath, her mind quite composed, her personality well balanced. Obviously, she was able to project great mental power. She identified with the fiery strength of Changó and was also able to control the force and to direct it into constructive channels.

From this discussion we could say that obsession and possession are in reality the splintered fragments of psychic energy which have not been absorbed into the personality. Because these fragments are, in Jung's terms, autonomous, they manifest in whichever way is more attuned to their psychic qualities. To the magician the phenomenon of possession is a natural thing. It is in fact what he is constantly seeking for. Only when these inner energies are projected from his Unconscious can he manifest his will through magic.

16 Prophets and Magicians

IN PRIMITIVE CULTURES THE PROPHET AND THE SHAMAN (WITCH DOCTOR) ARE one and the same. In these societies there are very few differences between magic and religion, and in most cases these differences are blended in the personality of the priest. In most instances prophecy is the result of utterances blurted out by priests or priestesses in a state of ecstasy. The ancient Greek pythonesses who were in charge of the oracles went into ecstasy and prophesied while under the influence of various drugs. The witch doctors of many savage tribes also prophesy after ingesting some sacred plant or hallucinogen. There are still Indian tribes in Mexico that use peyote, a hallucinogenic drug derived from mescal, to induce trances that often result in prophetic visions.

In Egypt the priests of Ra at Memphis acted as prophets also, as did the priests of Hekt. In Assyria the prophets were known as *nabu*, a word that means to call or announce and was probably derived from the name of the god Nabiu, the proclaimer of destiny. In Israel prophets were called *nabhia*, a title probably borrowed from the Canaanites. There were so many prophets in and around Palestine during biblical times that four hundred prophets of Baal alone were believed to have sat at Jezebel's table. Only a few of the most celectrated prophets of Israel, such as Samuel, Ezekiel, and Jeremiah, who not only had the ability to foresee the future but also to serve as strategic counselors of war, became immortalized in the biblical narrative. The Hebrew prophets were not ordinary

seers but the divine mouthpieces of God, and therefore their advice was heeded and their commands dutifully obeyed.

In Greece the prophets were closely related to the oracles, just as in Rome they were represented by the augurs. The Druids, who were probably the most secretive and powerful of the ancient magical societies, were famous for the accuracy of their predictions, some of which may still be extant in the so-called prophecies of Merlin, the best known of all the Druids.

Prophets are not to be considered in the same class as ordinary fortune-tellers. They do not divine the future by reading stars, hands, or by looking for omens in man or nature. The prophetic insight of the true seer comes from within. Whether it is the result of the mental catharsis provoked by psychedelic drugs or is clairvoyant or telepathic in nature, the gift of prophecy is within the seer. Is it God-given? The prophets seem to think so, and there is no reason for us to doubt their word, considering that they are seldom wrong. As we have seen, God or the gods are in man, waiting for the opportunity to project outwardly into the conscious personality. During the states of ecstasy of mystics and magicians there is a temporary fusion between the conscious and the unconscious aspects of the mind, which are identified with positive or divine forces. It is during these times that prophecies are most common. In this context we could say with a fair degree of accuracy that prophecy is a gift of God.

Perhaps the most famous of all prophets was the physician, counselor, and astrologer to kings Henry II and Charles IX, Michel de Nostradame, better known as Nostradamus, who wrote hundreds of prophetic verses called quatrains, foretelling the futures of many generations still to come. These quatrains, known as the prophecies of Nostradamus, foretold the deaths of Louis XVI and Marie Antoinette at the guillotine, two hundred years before these dreadful executions forever clouded the history of France. Nostradamus predicted the First and Second World Wars, as well as the coming of a "bold, black, base-born, iniquitous man" named Hister (Hitler), who would come very close to destroying world "liberty."

Nostradamus was an involuntary prophet who nevertheless cultivated his God-given gifts by means of prayers and constant meditations. He was born in 1503 and died in 1566 after predicting the great London fire and the invention of both the airplane and the submarine.

There have been many prophets in the history of mankind but none whose visionary powers could compare with those of Nostradamus. In more recent times there has been a renaissance of prophecy, the best-known among these modern seers being Edgar Cayce, the "sleeping prophet." Cayce, born in Kentucky, became known as a man of miracles. As a child he is said to have spoken with an angel, and he was only sixteen when he discovered his remarkable healing powers. Much of Cayce's treatment was based on diagnosing spinal lesions as the cause of the disorders, and he often had the assistance of a competent osteopath during his healing sessions. Cayce left records of more than thirty thousand cases he had treated during his forty-three-year lifetime dedi-

cated to the sick, which makes him probably the most remarkable healer who has ever lived. However, the gift of healing was not Cayce's only supernatural power—he was also able to go into a trance and so foresee the future. On one occasion Cayce identified a murderer during one of his trances, but the police officer in charge of the case, unable to accept Cayce's genuine clairvoyant gifts, accused the seer of complicity in the crime. After this Cayce refused to carry on any further experiments in psychic detection.

There are at present vast numbers of well-developed psychics who are able to make fairly accurate predictions of future events. These predictions are, however, based on either astrological computations, Tarot readings, or some other form of divination. True prophetic insight is rare and is usually a sign of a high mystical union between God and man.

MAGICIANS AND MAGICAL SOCIETIES

Undoubtedly, the name of Moses is one of the first to come to mind when we speak of great magicians. Jesus is also believed to have been a great master of Kabbalistic magic in most occult cirles. The "Pater Noster," given by Jesus to the apostles as the perfect prayer to God, is constructed according to Kabbalistic teachings, especially the Tree of Life. In fact, the Kabbalistic Cross, used by many modern magicians in their ritual ceremonies, is taken from the Jewish version of the prayer as originally designed by Jesus.

Many legendary figures have been mentioned as the first really great practitioners of the art of magic. The famous Witch of Endor, mentioned in the book of Samuel, is said to have predicted the death of King Saul at the battle of Gilboa. In Greek mythology the irresistible Circe was a sorceress who had the power to turn men into swine, a practice to which she was assiduously devoted. Circe was the daughter of Hecate, the dark aspect of the Moon Goddess, and Helios, the Sun God. The hero Ulysses was able to save himself and his men from spending the rest of their lives as swine because the god Mercury had presented Ulysses with a magic herb (moly) that protected him against Circe's spell. When Ulysses and his crew landed on Circe's island he was able to captivate the sorceress, who fell in love with him, thus sparing him a terrible fate. The witch Medea was a niece of Circe. Her name means "cunning one." She fell in love with Jason, the chief of the Argonauts, and used her spells and charms to help him win the golden fleece.

The enchanter Merlin is another legendary magician whose existence is a mixture of myth and fact. The twelfth-century historian Geoffrey of Monmouth saw Merlin or Merlinus as a composite figure combining the personalities of Myrddin, a prophetic bard of the sixth century, and Ambrosius, an obscure Saxon chieftain. Merlin, reputed to have been a member of the Druids, is believed to be responsible for the birth and enthronement of the mythical King

Hecate, the dark aspect of the Moon Goddess and mother of the Greek enchantress Circe. The owl and the snake, two of her sacred symbols, lurk in the rocks behind her.

An old Greek engraving depicting Circe, the sorceress, daughter of Hecate (the moon) and Apollo (the sun). She was reputed to have the power to change men into swine, which she believed was their natural state.

Arthur. Merlin's legend says that the old sage lived in a crystal cave and had awesome powers that let him speak with gods and demons alike and foretell the future from the stars. Merlin is reputed to have transported the entire group of dolmens at Stonehenge across the sea from Ireland.

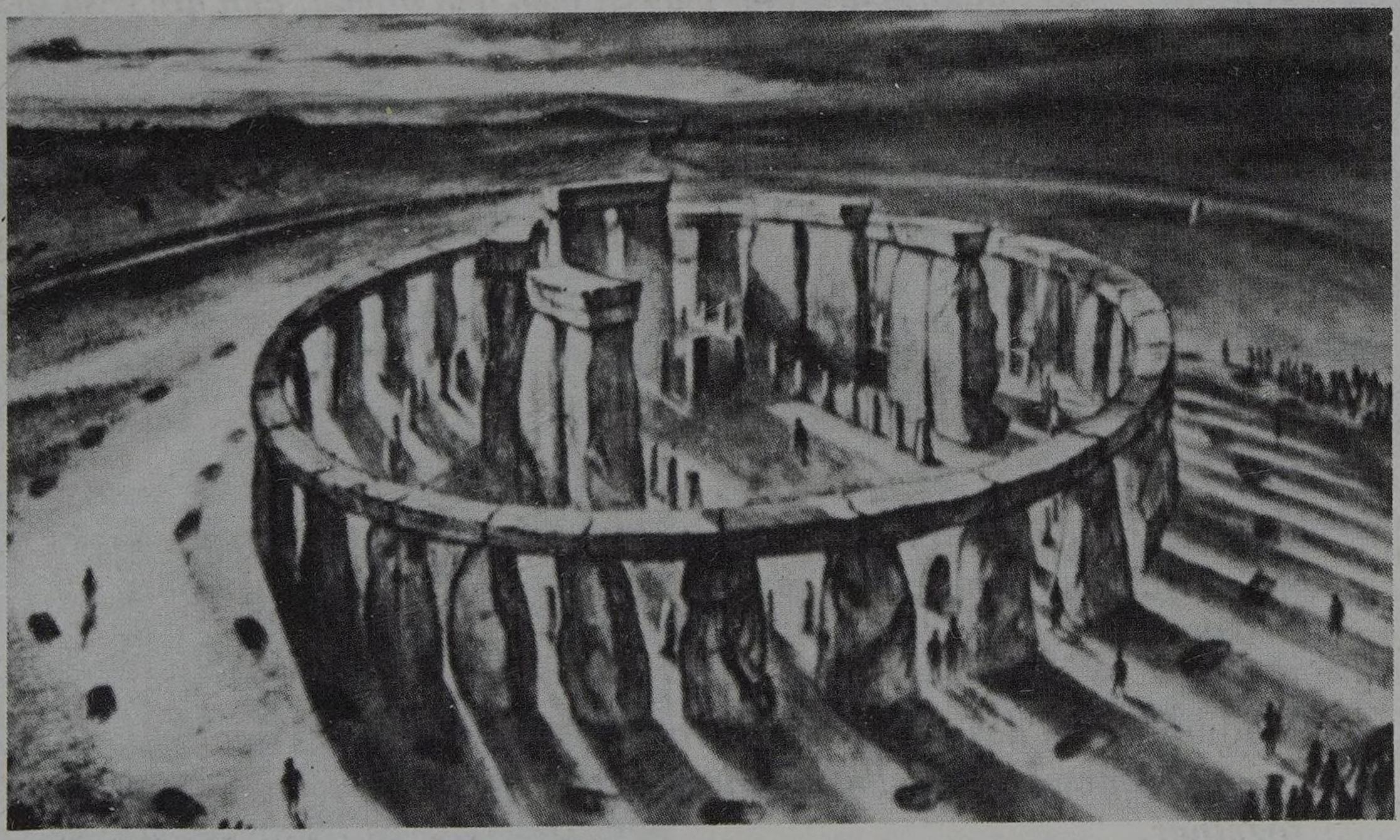
The name of Apollonius of Tyana is connected with those of the earliest magicians and philosophers. He was born in Cappadocia, a region now part of Turkey, around A.D. 100. Apollonius was a wandering religious teacher and wonder worker who traveled to India and studied under the Brahmins, whom the Greeks believed to be the perfect Pythagorean philosophers. Apollonius himself, a confirmed Pythagorean, adhered severely to Pythagoras' teachings on the wisdom of vegetarianism and refused to wear clothes made of animal fibers or be present at animal sacrifices. He led a celibate life of great asceticism and simplicity and is believed to have been able to do great magical feats. The poem "Lamia" by Keats tells the story of a young man bewitched by a ghoul or lamia in the form of a beautiful girl. The young man was saved from the ghoul by Apollo-

nius' intercession. There seems to have been an effort on the part of anti-Christians, particularly the Emperor Diocletian, to compare Apollonius and Jesus to show that Apollonius was superior. This campaign never received much publicity and the pagans paid no attention to it, but the name of Apollonius has survived throughout the centuries as that of a great teacher and High Adept in magic.

Other names followed Apollonius in the long and ancient tradition of magic, such as Albertus Magnus, Roger Bacon, Raymond Lully, Van Helmont, Helvetius, Paracelsus, Albert Poisson, Papus, Stanislas de Guaïta, Huysmann, Agrippa, Dr. John Dee, Jacob Boehme, Eliphas Levi, and, in the twentieth century, Aleister Crowley. Each of these names holds a fascinating story and the whisper of extraordinary powers whose genuineness no one can deny.

Two views of Stonehenge, on Salisbury Plain, Wiltshire, England. This famous prehistoric structure is enclosed within a three-hundred-foot ditch and is composed of an outside circle of sarsen stones about thirteen feet in height, an inner circle of menhirs, a horseshoe of sarsen stones, and an ovoid within the center, which must have been largely composed of menhirs. Most of the original stones are missing. Their absence is as mysterious as the presence of the remaining ones, as the heaviness of the stones makes their transportation to the Salisbury Plain a perennial riddle to modern man. Legend says that Merlin transported the stones to their actual site from Ireland by magic. The structure has been described alternately as a burial site and as a temple for either the Druids or the Romans, but scholars are still uncertain as to the true meaning of Stonehenge. (A) A view from the east, as it might have appeared in the final phase of Stonehenge's construction about 1400 B.C. From a drawing by Alan Sorrell; (B) a view from the southwest. To the far left one can see the heel stone used to determine the summer solstice.

A



B

For example, the notorious Dr. Dee, the official astrologer of Queen Elizabeth I of England, chose the date of her coronation according to the most beneficent planets and stars. Dee dabbled extensively in magic and divination, particularly crystal gazing. As he himself had no gifts of divination he employed several shady characters to assist him, among these the famous alchemist Edward Kelley, with whom he made efforts to contact spirits and angels. The following is part of a conversation between Dr. Dee, Kelley, and a spirit called Madimi in 1583. At the time, Dee and Kelley were desperately in need of money and were also trying to find out about the future of a Polish nobleman, Count Albert Laski.*

Dee: Mistress *Madimi,* you are welcome in God for good, as I hope; what is the cause of your coming now?

Madimi: *To see how you do.*

Dee: I know you can see me often, and I see you only by faith and imagination.

Madimi (pointing to Kelley): *That sight is perfecter than his . . .*

Dee: In respect to the Lord Treasurer, Mr. Secretary and *Mr. Raleigh.* I pray you, what wordly comfort is there to be looked for? Besides that I do principally put my trust in God.

Madimi: . . . *Madder will stain, wicked men will offend, and are easy to be offended.*

Dee: And being offended will do wickedly, to the persecution of them that mean simply.

Madimi: . . . *Or else they were not to be called wicked.*

Dee: As concerning *Alb. Laski* his pedigree, you said your sister would tell all.

Madimi: . . . *I told you more than all your dog painters and cat painters can do.*

Dee: You spoke of *William Laski* and *Sir Richard Laski* his brother, of which *William* going into *France,* and then into *Denmark:* and his marriage into *Poland,* came this *Albert Laski,* now Palatine of *Soradia,* etc.

Madimi: . . . *Those were two pretty men for me to meddle withal. When you set yourselves together, and agree together, I will make all agree together.*

Kelley: WILL YOU *MADIMI* LEND ME A HUNDRED POUNDS FOR A FORTNIGHT?

Madimi: . . . I have swept all my money out of doors.

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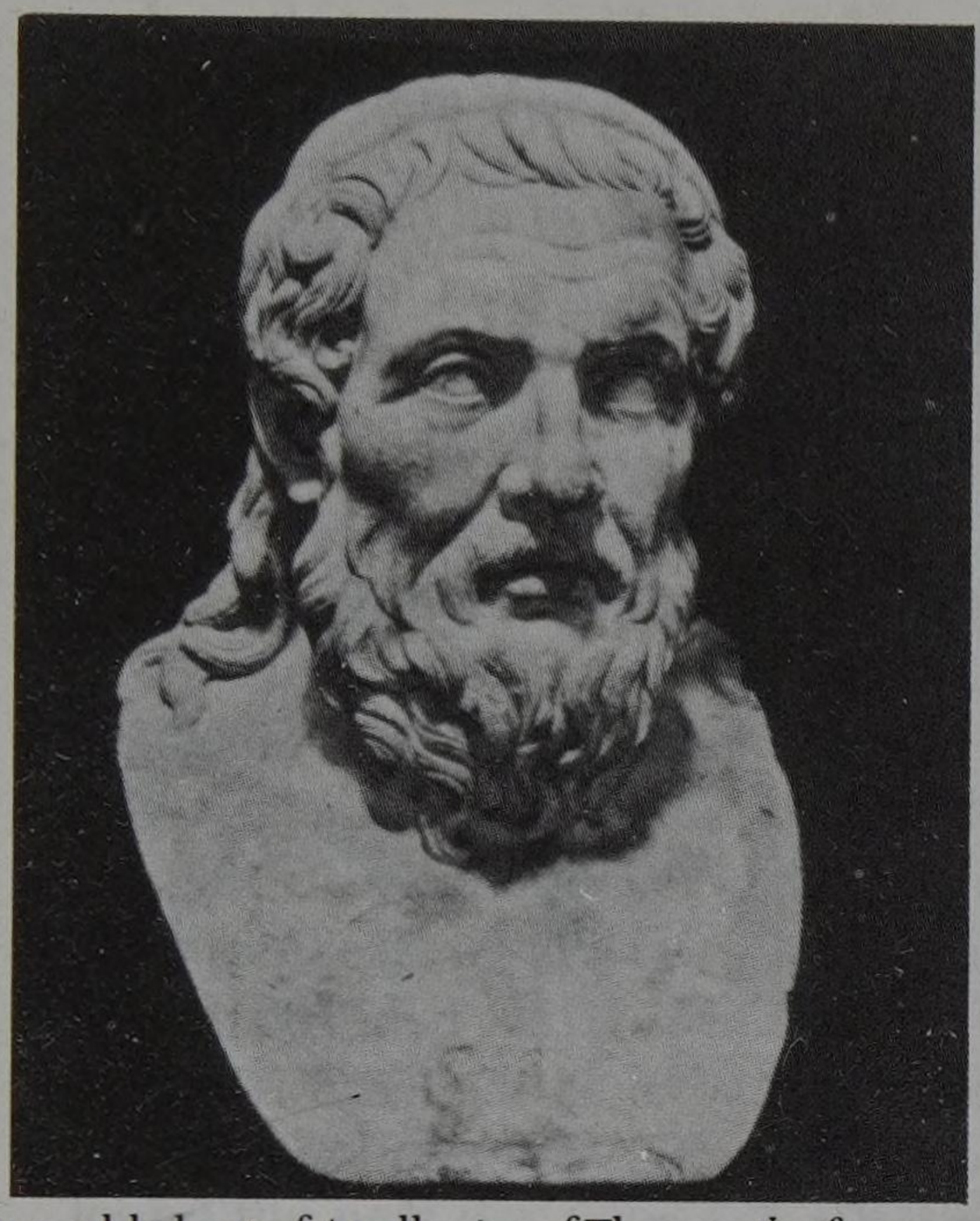
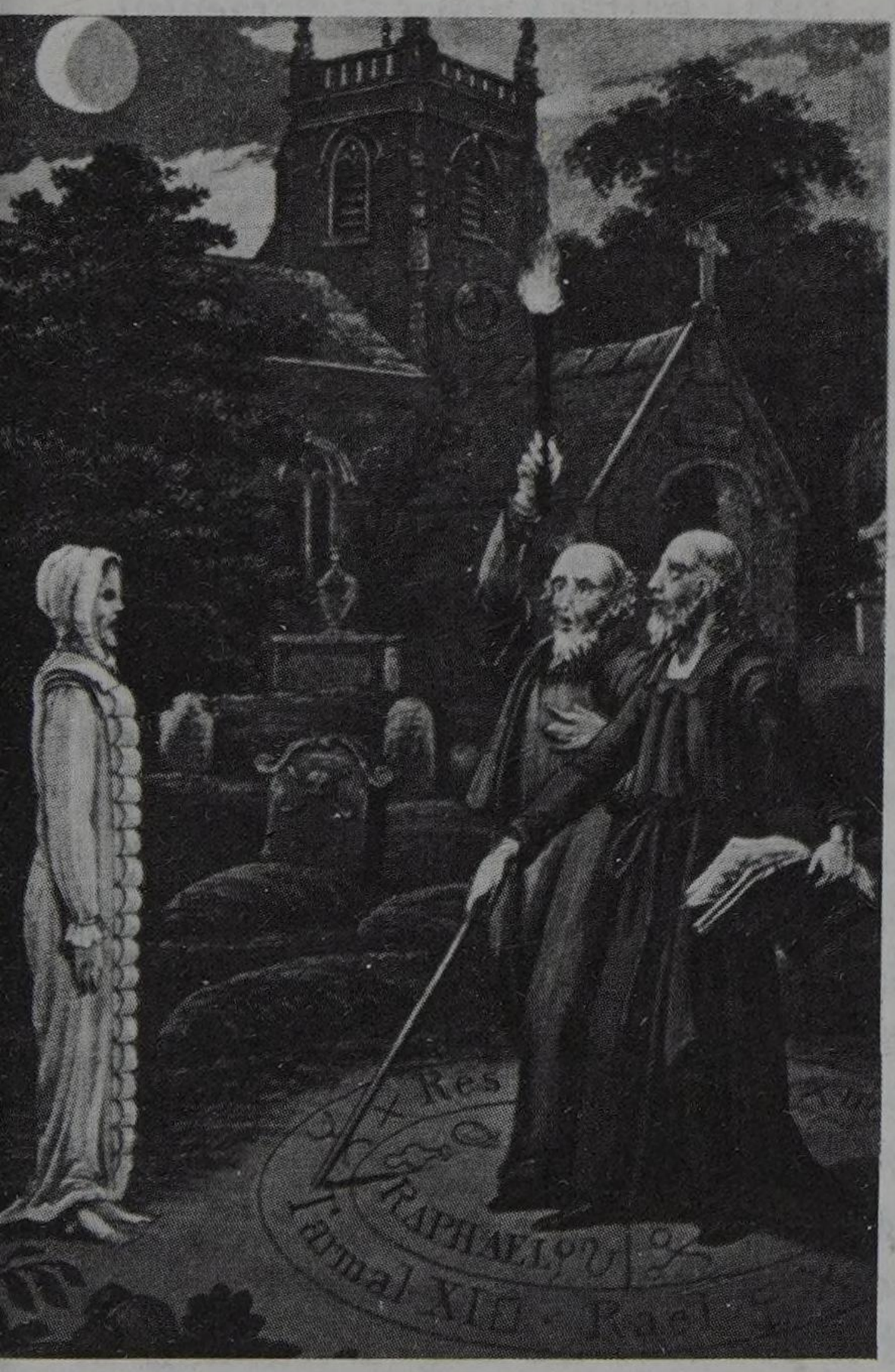
*E. M. Butler, *The Myth of the Magus.* London, 1952.



A marble bust of Apollonius of Thyana, the famous Roman mystic and magician. He is said to have journeyed to India, where he studied the disciplines of the Yogis, which he practiced throughout his life.

Albertus Magnus was a Dominican monk whose vast erudition earned him the title of Doctor Universalis. Thomas Aquinas was one of his disciples. He is reputed to have written several treatises on white magic, chief among which is the famous *Egyptian Secrets of Albertus Magnus*, also known under the title of *White and Black Art for Man and Beast*. Portrait by Justus van Ghent, Palazzo Barberini, Rome.



Edward Kelley, the "scryer" or crystal gazer employed by John Dee in his ceremonies, is said to have dug up a corpse in a churchyard in Lancashire with the help of a friend named Waring. By means of magical incantations Dee and Waring claimed they had been able to force the corpse to speak. Artist's rendition of the scene from *The Astrologer* of the nineteenth century.

Dee: As for money we shall have that which is necessary when God seeth time.

Madimi: . . . *Here me what I say. God is the unity of all things. Love is the unity of every Congregation (I mean true and perfect love). The world was made in the love of the Father. You were redeemed in the love of the Father and the Son. The Spirit of God is (yet) the love of his Church.*

Dee had been deeply influenced by the works and philosophy of Cornelius Agrippa, the last of the old magicians. Agrippa was born in Cologne in 1486 and died in 1535. He was a faith healer, alchemist, astrologer, theologian, demonologist, lawyer, and doctor, as well as historian, orator, financial adviser, and secret agent. He worked for both the pope and the emperor, switching sides as suited him best. Agrippa's greatest work was *De Occulta Philosophia (Occult Philosophy)*, which he published in three volumes in 1531. He believed that man was a miniature copy of God (microcosmos) and that the entire universe (macrocosmos) was God. It is believed that Goethe drew upon some of the most colorful elements in the life of Agrippa to write *Faust*.

One of Agrippa's contemporaries, and by far a greater genius, was the physician and philosopher Paracelsus. Whereas most of Agrippa's magic theories and practical work were based on the ideas of other, earlier writers, Paracelsus excelled at original thought. Foul-mouthed and temperamental Philippus Theophrastus Bombast von Hohenheim (1493–1541), better known as Paracelsus, began his work as professor of medicine at Basel University by burning all the works of Galen and Avicenna and proclaiming himself as the king of medicine. Paracelsus believed it possible to create a homunculus or artificial human being by alchemy, but he was also the first to describe the properties of zinc and use chemical compounds in the practice of medicine. Paracelsus was believed to keep a demon called Azoth inside the crystal pommel of his sword.

Both Agrippa and Paracelsus were initiated into the world of magic by a remarkable scholar called Johannes Trithemius (1462–1516), the abbot of the Sponheim monastery in Germany. Trithemius was a student of literature, history, and philosophy who later became interested in the Kabbalah and in Alexandrian Gnosticism, which, united, form the basis of the High Magic of the West. Trithemius became so deeply fascinated with his magic work that he soon developed a great reputation as a powerful sorcerer in spite of his religious commitments at the monastery. His writings give only hints as to the nature of his investigations, but many of them seemed to have dealt with Kabbalistic talismans and magic seals. He is said to have developed such an exact system of telepathic magic that he could get in contact with people from great distances in a matter of minutes.

In 1499 Trithemius developed a system of secret writing that he called *steganographia* as a result of a dream in which a spirit allegedly told him to commit a number of his occult secrets to writing. *Steganographia* or covered writing was the method Trithemius used to put down his magical teachings in

code so that they would escape the eyes of the profane. So complex and ingenious was this system that it is used by the super-secret American National Security Agency for decoding purposes.*

Agrippa and Paracelsus were not the only brilliant magicians of the period trained by the genius of Trithemius. The famous Doctor Johannes Faustus, whose pact with Mephistopheles was made famous by Goethe, Wagner, and Marlowe, was also another disciple of the old abbot. Faustus, or Faust as he is better known, is said to have possessed the power to produce extraordinary mass hallucinations. He specialized in producing the spirits of dead heroes to prophesy in front of large audiences, but after the death of Trithemius Faust seemed to lose control of his powers. He started by trying to raise demons who could grant him the knowledge he desired. He is said to have succeeded so well that he could turn winter into summer, provide magical banquets for hundreds of guests, and make entire castles appear and disappear with the wave of a hand. But at the end of his pact with the Dark Forces he was unable to save himself from his own agreement. Sounds of a terrible struggle were heard one night coming from his rooms. When the door was broken down he had disappeared. He was found the next day lying in a crumpled heap in a ravine near his home. Every bone in his body was broken, as if he had fallen from a great height or been mangled by a powerful force.

Many volumes could be written about the lives of men like Cagliostro, Giordano Bruno, the legendary figure Christian Rosenkreutz (the founder of the Rosicrucians), and the count of St. Germain. The latter probably inspired the Rosicrucian novel *Zanoni* (1842) by Edward George Bulwer-Lytton, and not improbably *The Count of Monte Cristo* by Alexander Dumas *père*. All these men were High Initiates of some of the ancient schools of mysteries, and all left some of their precious wisdom and wit to the science and art of magic. Much of this pooled knowledge has been preserved in secret societies such as the Rosicrucians, the Order of the Golden Dawn, the Free Masons, and others equally secretive. Of the old schools, we have heard some of the mysteries ascribed to the Druids, who worshiped the old gods in tree groves in the woods, notably around oak trees, and who were believed to offer human sacrifices to the gods of nature. The power structure of the Druids, who flourished in Gaul and Britain around the second century B.C., was carefully organized, and they were believed to be excellent physicians as well as magicians.

The Knights Templars were another secret order, which gained much notoriety and dubious fame when they were accused of homosexuality and heresy by Philip IV of France. The order had first been founded by a Burgundian, Hugues de Payens, and a French knight, Godeffroi de St. Homer, in the twelfth century for the purpose of protecting pilgrims journeying to the Holy Land. The dress of the order was a white mantle with a red cross for single knights and a brown mantle with a red cross for married ones. Their discipline was very strict and they had their own clergy and secret rites. By the middle of

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*Martin Laidlaw, *Occult*, vol. 4, number 1, April 1973, pp. 74–118.

the twelfth century the order had grown immensely, becoming a great trading corporation between the various Christian kingdoms of the period. In this way the brotherhood amassed a large fortune, in pursuit of which Philip IV launched his attack on the Templars. The king, in alliance with the pope, Clement V, accused the knights of all manner of degrading rituals, debaucheries, and obscenities, not the least of which was worship of the idol Baphomet, also known as the sabbathic goat. The wretched knights were tortured en masse as a result of these accusations, and it eventually became clear that the order, which had begun as a Christian fortress, had become the habitation of evil forces. The knights confessed that part of their rituals involved spitting on the cross and trampling on it. The words of denial by God and Jesus were *Je Reney Deu* or Je *Reney Jhesu*. Though there was little doubt that most of the accusations against the order had been largely exaggerated, there was also little doubt that there was some element of truth in the accusations. In the end the order was dispersed, most of the knights killed or disgraced, and the aim of Philip IV accomplished. He confiscated all the treasures of the brotherhood in France and became a rich monarch. The Templars disappeared, but some of their teachings remain and form the basis of several schools of occult thought.

The Rosicrucians are in reality a rather mythical brotherhood, so secretive as to be almost nonexistent. In fact, many scholars of the occult believe that the Rosicrucians never existed at all and that tales of their society arose from well-read literary works on the Rosicrucians, like *Zanoni* by Bulwer-Lytton and *St. Iroyne the Rosicrucian* by Shelley. The brotherhood of The Golden and the Rosy Cross is supposed to embrace the beliefs of Paracelsus and the ancient Egyptians. An old treatise entitled *The Chymical Nuptials of Christian Rosenkreutz*, published in 1616, purported to be the life story of the legendary founder of the order. Some scholars, notably Edward A. Waite, felt that there was some conclusive evidence seeming to indicate that a mystical order with the name *Rosicrucian* existed at some time but that it is virtually impossible to trace its roots. Like most secret schools, the Rosicrucians keep their existence quiet so that they can work without hindrance. The brotherhood of Rosicrucians that has its central offices in California is not the true Rosicrucians of our legend, though they are a mystical order with a similar ideology.

The last of the secret orders to be considered here is the famous Order of the Golden Dawn, founded in London by three Masons in 1877. The order brought about a revival of magical practices at a time when only theoretical literature was available on the subject. The beginnings of the Golden Dawn are, like most orders of this type, fraught with contradictions. Its essential beliefs were definitely Egyptian and Kabbalistic, and there is much speculation that they may have been deeply influenced by the Rosicrucians. The Hermetic Order of the Golden Dawn is of great importance in modern magic, and some of the members who excelled in the brotherhood are almost household words to the practicing magician. Arthur Machen, Sax Rohmer, W. B. Yeats, Dion Fortune, and Aleister Crowley were all important members of this esoteric group. Crowley,

however, with his usual penchant for freedom and individuality, had a vociferous argument with the order's chief, S. L. MacGregor-Mathers, and left the brotherhood in a huff (after he had learned everything he could), to found his own order, Astrum Argentum (The Silver Star). There is little doubt that all the stories circulating around him, accusing him of the most incredible atrocities, amused Crowley very much, and he added to the legend from time to time with his proverbial ingenuity and cynicism. Crowley established his own church in Cefalu, Italy, which he baptized as the Abbey of Thelema. He promptly started to circulate rumors that child sacrifices were being conducted in the abbey. The coincidental disappearance of several children in the village filled its simple inhabitants with horror and repulsion, and soon thereafter Crowley was politely requested by the Italian government to leave Italy. The anecdotes surrounding Crowley's life are the subject of several books, but perhaps the most enlightening is his autobiography, entitled *The Confessions of Aleister Crowley*, which he called an autohagiography, meaning autobiography of a saint.

17 Witchcraft and Demonology

THE POPULAR IMAGE OF A WITCH AS A HAG MOUNTED ON A BROOM IS BASED ON fact. In the old days it was considered an act to promote fertility for people to go to the fields riding on broomsticks and pitchforks when the moon was full. They would dance around the fields, jumping high in the air to encourage the crops to grow tall and straight. This typical magic act of the old religion later became known as witchcraft.

The term *witch* is derived from the Anglo-Saxon word *wicca*, meaning the wise one. In the beginning this word was used only in reference to the priests of the old religion, who were doctors, farmers, lawyers, and hunters, as well as priests. *Wicca* later became the name given to all the believers and practitioners of witchcraft and to witchcraft itself.

If we want to search our dim past for the early beginnings of this, one of the oldest of all religions, we must retrace our steps more than thirty thousand years to the Paleolithic Age, when the Horned God of the witches first made his appearance as the god of hunting. Before going on a hunt, primitive Paleolithic man would enact a hunting scene where the prey was invariably caught, in front of a priest, who would be dressed in animal skins and a headdress of horns. This priest represented the god of hunting, and the ceremony was a form of sympathetic magic, where a situation is mimicked in order that it may happen in reality.

The Celtic god Cernunnos, antlered and sitting cross-legged on a throne. He was seen by the Celts as the god of prosperity, so for this reason coins and grain flow from his purse to the animals at his feet. The Roman gods Apollo (*left*) and Mercury (*right*) surround Cernunnos, indicating their subservience to the Celtic god. A stele found at Rheims. *Musée de Rheims, Jean Roubier.*

By the Bronze Age horns had become a symbol of the godhead. The quantity of horns was believed to be an indication of the power of a god. In the Book of Revelation, for example, the divine lamb is depicted with seven horns, probably symbolic of the seven planets. The great archangel Metraton, God's principal assistant according to Kabbalah, is also depicted with horns in most magical treatises.

Soon after the Horned God became the subject of worship the goddess of fertility, the Great Mother, made her triumphant appearance. At this stage of man's development survival meant both food and fertility, and thus the Great Goddess reigned for many years beside the Horned God, with equal strength. Later, with the coming of agriculture, the goddess became the more important of the two deities. Hunting was still necessary, especially during the winter months, but most of the year life was sustained by agricultural products. Thus, the goddess of fertility was called upon to extend her bounteous blessings upon the crops, as well as on man and beast.

The goddess was worshiped under three different aspects. As a young maiden she was invoked in love problems; as a matron, to bestow fertility and protect the young; and as an old woman, for wisdom and guidance. But in all these aspects she was still recognized as the Great Mother. Her predominance has been maintained, and today she is still the leading deity of modern witchcraft.

The Horned God, the goddess' consort, always stands at her side. He was known by the Celts as *Cernunnos*, which means the horned one. In some parts of England he is known as Cerne or Herne. With the coming of Christianity the Horned God became equated with the Christian concept of the devil, but this identification is wrong, because the Horned God of the witches predated the devil of Christianity, which is not even mentioned in the Old Testament. Furthermore, Cernunnos is not an evil entity. He is a natural force, powerful and unrestrained, the giver of life on the material plane, for he is the one who brings

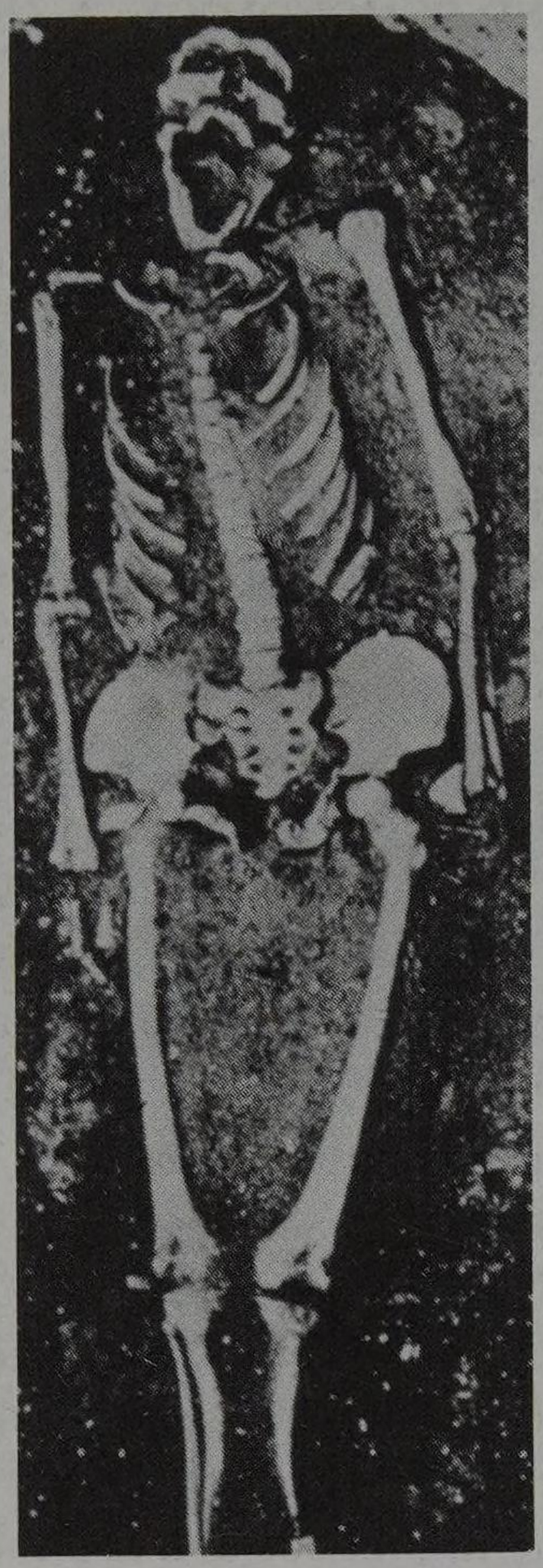
the fertility of the goddess into fruition. The goddess' name is given by witches as Aradia, Habondia, Isis, Ceres, Demeter, Artemis, Hecate, and a host of other names traditionally associated with the moon and the fertility goddesses of the ancients.

The mistaken identification of the Horned God with the devil of Christianity eventually became the pivot upon which revolved the infamous witches' trials that took place from the thirteenth to the eighteenth centuries. In most trials the victims were probably not witches at all but the innocent targets of personal spite and the hysteria prevalent in medieval times. But it is also probably true that at least some of the victims must have been witches, because this was a period when witchcraft was very common. It is nevertheless highly ironic that the Christian churches should have decided to persecute witches as heretics during an age when popes sold indulgences, begat illegitimate children, and used poison and other allied forms of murder to climb into the throne at the Vatican.

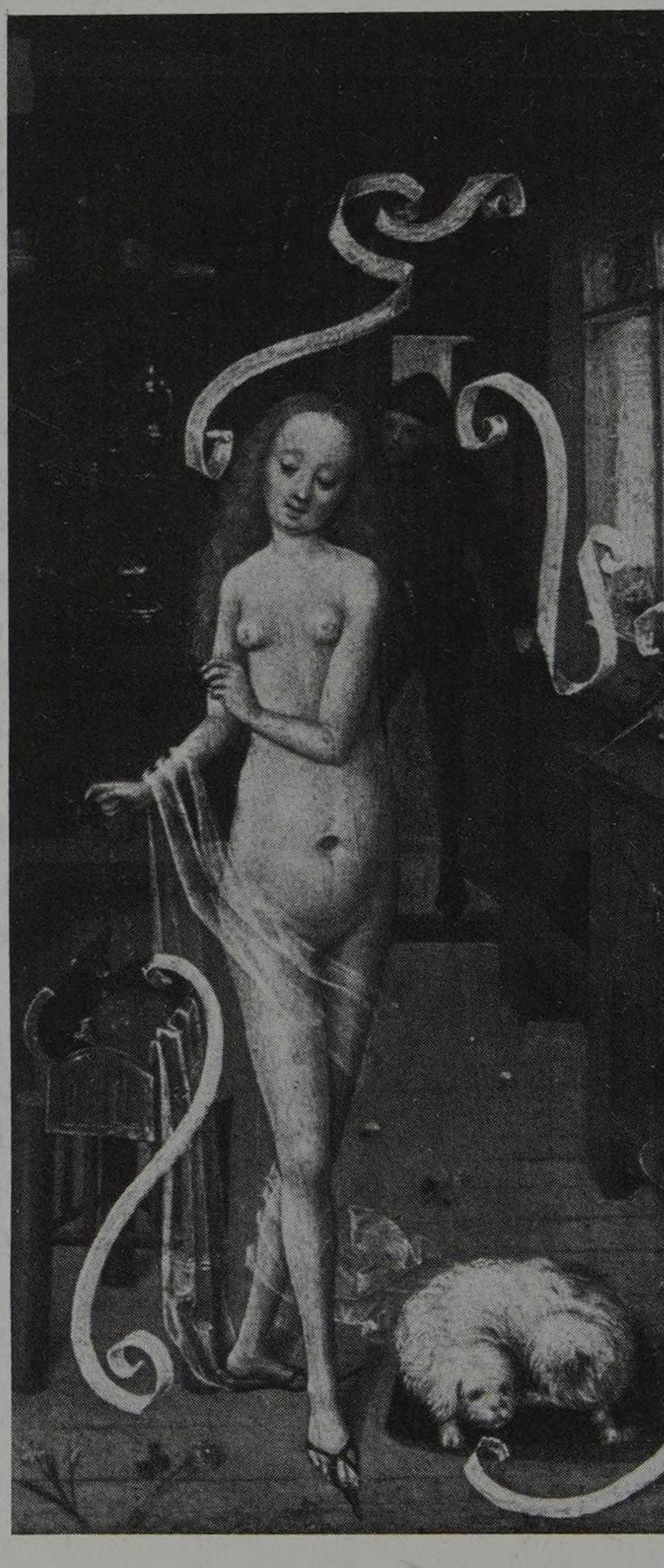
Of the many books, including the papal bulls, written on the persecution of witches and their proper identification and punishment, the most openly malevolent was the infamous *Malleus Maleficarum* published in fifteenth-century Germany. (Translated versions of the papal bulls and of the *Malleus Maleficarum* are easily available in a number of languages.) I saw a copy of this book in a private library in an old castle in Austria. It was obvious that the copy had belonged to the noble family that lived in the castle at the time of the Inquisition and that they had carried out executions of witches within the castle walls. The present owner of the castle, a descendant of the original family that lived in the ancient fortress in medieval times and whose name is still well known among European nobility, insisted on showing me the various torture chambers and dungeons in the castle and the implements of torture used to extract confessions from suspected witches. There are still blackened spots near the castle walls where the stakes used to burn and places on the ground where grass will not grow. I asked about ghosts, and my host said the castle was haunted by many but that the family had grown so used to supernatural phenomena that they did not pay any attention to them any longer.

After five hundred years of persecution the old religion was finally considered dead and the horrors of the Inquisition came to an end. But lying beneath the embers of the witches' stakes were the faint sparks that would bring about a revival of witchcraft.

For nearly two hundered years *Wicca* lay dormant under the ashes. Covens still existed, but they waited patiently and quietly for the return of the glory of the gods. In 1939 a man named Gerald Gardner was initiated into a witches' coven and, finding the old traditions fragmented and scattered, began to create a new system of witchcraft. Modern witchcraft owes most of its fame and strength to Gardner's efforts. The Gardnerian witches and their descendants, such as the Alexandrians, the Algards, and so on, form the majority of the witches' movement today.



This skeleton of a witch, its mouth still open in a silent and eternal scream, is a monument to the atrocities committed during the Inquisition in the Middle Ages. The greatest tragedy of witch hunting was that most of the victims of the Inquisition were not really witches but innocent victims of the malice and spite of their accusers. The cases of witch executions in Salem, Massachusetts, are typical of the unfair trials and dishonesty that characterized the hunting of witches. More than twenty persons were executed as a result of the Salem witch trials, all based on the petty accusations of hysterical and malicious young girls. The witches' trials and executions at Salem were probably the greatest travesty of justice in American history. Ten years after the executions, the condemning judge, Samuel Sewall, confessed the guilt of the court, desiring "to take the blame and shame of it, asking pardon of men." This is a witch burial at St. Osyth, England, site of a notorious witch trial in 1582.



Painting by an unknown artist of the Flemish School, depicting a witch preparing a love philter. Her familiar sleeps at her feet as her lover, unable to resist the power of her spell, hurries to her side before the spell is completed. Mid-fifteenth century. *Leipzig Museum, East Germany.*

A photograph of Dr. Gerald Gardner, considered by many the father of modern witchcraft. After his initiation into witchcraft Gardner set out to vindicate Wicca and unearth the ancient rituals and beliefs of the pagan religion. Most modern witch covens have been designed in the Gardnerian tradition.

In Gardner's *Book of Shadows*, which records all the ceremonies and beliefs of witches for future generations, the eight most important festivals of witchcraft are carefully delineated. These festivals, known as "sabbats," are:

1. *Candlemas (February 1).* A fire festival dedicated to purification and to the dread lord of death and resurrection, life and giver of life.
2. *Spring Equinox (March 22).* A fertility feast where light is invoked.
3. *May Eve (May 1).* A fertility feast that celebrates "the sun's coming up from the south."
4. *Beltane or Summer Solstice (June 22).* Also Midsummer, this feast celebrates the coming of the Sun God, Lord of Light.
5. *Lammas or August Eve (August 1).* A feast to ask for a bountiful harvest.
6. *Autumn Equinox (September 22).* A feast of thanksgiving and farewell to the Sun God.
7. *Samhain or November Eve (November 1).* Also Halloween, this is the night of the dead and the feast of the Dread Lord of Shadows.
8. *Winter Solstice or Yule (December 22).* Celebration of the rebirth or return of the Sun God.

The lesser ceremonies of witchcraft, known as *esbats*, are celebrated at the times of the new and the full moon, making twenty-six in total, or thirteen each. The times of the waxing moon, from the new to the full moon, are used in witchcraft for works of gain and increase, that is, for white magic. The times of the waning moon, from full to new, are used for works of destruction or black magic, though there are certain types of white magic, such as healing and exorcising, that must be done during the waning moon. The coven may meet at other times, often weekly, or for special purposes. Whenever they meet and when they part, witches salute each other with the traditional greeting of witchcraft, "Blessed Be."

A coven is headed by a High Priestess who has the help of a High Priest, both of whom are third-degree witches, the highest degree conferred in *Wicca*. The Priestess is a representative of the goddess; the Priest, of the Horned God. When one of the coven members receives the third-degree initiation he or she is entitled to form a new coven. The High Priestess of the old coven then becomes a Queen Witch. To denote their rank Queen Witches wear a silver crown with a silver crescent in the center, the moon being an aspect of the goddess. They also wear a green girdle lined with blue silk, with a silver buckle for each new coven they have initiated.

Most witches celebrate their sabbats and esbats naked, or "sky clad." The reason for this traditional custom is not a desire to indulge in sexual orgies but a direct command from the charge in *The Book of Shadows:* "And ye shall be free from slavery; and as a sign that ye be really free, ye shall be naked in your rites. . . ." This part of the charges comes from a book entitled *Aradia, Gospel of the Witches*, by Charles G. Leland (1897), one of the key sources in the witchcraft revival. The book resulted from Leland's friendship with an Italian *strega* (witch) called Maddalena who gave him the material for the book in a sheaf of hand-written pages she called the *Vangelo* or *Gospel of the Witches*.

According to Leland, Aradia, the most familiar name of the goddess of the witches, is a corrpution of "Herodias." The gospel, obviously a relic of the Roman mysteries, says that Aradia was the daughter of Diana, the Roman moon goddess, and her brother Lucifer, the god of light, who was so proud of his beauty that he

Above
The beautiful Lady Rowen, High Priestess of the Moon and Witch Queen, wearing the crown with the silver crescent that is traditionally associated with the High Priestesses of witchcraft. Lady Rowen and High Priest Dr. Raymond Buckland were initiated into witchcraft by Dr. Gerald Gardner.

Above, right
Lady Sheba, America's Witch Queen, is a High Priestess of witchcraft who blends the Wicca tradition with the magical practices of her Indian grandmother, a Cherokee called Nan-shee. All High Priestesses of witchcraft are addressed with the title of Lady. Lady Sheba has written several books on the practices of witchcraft, notably *The Grimoire of Lady Sheba.*

Right
Maxine Sanders, High Priestess of witchcraft and wife of Alex Sanders, England's King of the Witches, during the ceremony of wine consecration. The archaic misconception of a witch as an old wart-studded hag is set to rights by Maxine, a statuesque English beauty. From *What Witches Do,* by Stewart Farrar.

was driven from paradise because of his arrogance. Lucifer is obviously identified with the sun god Apollo in this legend.

Aradia was a female messiah sent for a short period to the earth by her mother, Diana, so that she might establish witchcraft in an effort to destroy injustice and bring about a renewal of the worship of nature among mankind. The *Gospel of Witches,* a collection of myths, exorcisms, incantations, and magic spells, is considered one of the most important books in modern witchcraft.

The charge in *The Book of Shadows* is that part of the witchcraft ceremony where the goddess instructs the witches on the meaning and practice of witchcraft. The charge is always recited by the High Priestess, who acts out the role of the goddess. The first half of the charge is almost an exact translation of the Italian version given by Maddalena to Leland. Here is the first part of the charge as given in *The Book of Shadows:*

Whenever ye have need of any thing, once in the month, and better it be when the moon is full, then shall ye assemble in some secret place, and adore the spirit of me, who am Queen of all witches.

There shall ye assemble, ye who are fain to learn all sorcery, yet have not won its deepest secrets; to these will I teach things that are as yet unknown.

And ye shall be free from slavery; and as a sign that ye be really free, ye shall be naked in your rites; and ye shall dance, sing, feast, make music and love, all in my praise. For mine is the ecstasy of the spirit, and mine also is joy on earth; for my law is love unto all beings.

Keep pure your highest ideal; strive ever towards it, let naught stop you or turn you aside; for mine is the secret door which opens upon the door of youth, and mine is the cup of the wine of life, and the cauldron of Cerridwen, which is the Holy Grail of immortality.

I am the gracious Goddess, who gives the gift of joy unto the heart of man. Upon earth, I give the knowledge of the spirit eternal; and beyond death, I give peace, and freedom, and reunion with those who have gone before.

Nor do I demand sacrifice; for behold, I am the Mother of all living, and my love is poured upon the earth.

The last part of the charges is perhaps the most beautiful and meaningful:

And thou, who thinkest to seek for me, know they seeking and yearning will avail thee not unless thou know the mystery: that if that which thou seekest findest not within thee, thou wilt never find it without thee. For behold, I have been with thee from the beginning; and I am that which is attained at the end of desire.

Before the charge is recited the whole coven moves clockwise around the magic circle, chanting the traditional "Witches' Rune," which is used to "raise the cone of power," that is, the collective mental energies of the coven. The "Witches' Rune" is very impressive and extremely effective in building up psychic powers.

Darksome night and shining moon,
East, then south, then west, then north,
Hearken to the witches' rune;
Here I come to call thee forth.
Earth and water, air and fire,
Wand and pentacle and sword,
Work ye unto my desire,
Hearken ye unto my word.
Cords and censer, scourge and knife,
Powers of the witches' blade—
Waken all ye unto life,
Come ye as the charm is made.

Queen of heaven, Queen of hell,
Horned hunter of the night,
Lend your power unto my spell
And work my will by magic rite.
By all the power of land and sea,
By all the might of moon and sun,
As I do will, so mote it be;
Chant the spell, and be it done.
Eko, Eko Azarak,
Eko, Eko Zamilak,
Eko, Eko Cernunnos,
Eko, Eko Aradia.

In part II of this book a slightly different version of the "Witches' Rune" is given, which shows that though there are various witches' traditions the essential teachings are the same among all practitioners of witchcraft.

Because witches worship natural forces and natural laws, most of the spells of witchcraft are worked in conjunction with natural things. Thus witches use herbs, flowers, candles, incenses made of barks and herbs, and the natural elements in order to produce magical results.

One of the most famous herbs commonly used by witches is the root of the mandrake, which vaguely resembles a human body. Magic tradition teaches that the mandrake or mandragora grows only beneath a gallows where a man has been hanged and his semen has fallen to the ground. In order to pick up the plant the witch must wait until midnight on the night of the full moon. A nearly starved dog is tied to the plant and a piece of meat is thrown on the ground where the dog cannot easily reach it. As the dog runs after the meat he will pull the mandrake from the ground. Old grimoires also caution the witch to stuff her or his ears with cotton beforehand, since the mandrake root is believed to scream so loudly as it is pulled from the ground that it will kill the dog and the witch also, if she or he is not careful. The uses of the mandrake are quite varied. It is believed to be a root that if carried on the person is said to attract the opposite sex. The Greek botanist Theophrastus, who wrote a history of plants in 230 B.C., taught that mandrake can be used as a cure for wounds, erysipelas, gout, and insomnia, as well as in love potions. Naturally, the old instructions given by grimoires on the acquisition of the mandrake are hardly necessary in our modern times, and anyone can acquire the root by purchasing it from a herbal shop or an occult supply store, though it is admittedly still rare.

Almost as difficult to find as mandrake are the ingredients of the famous "witches' flying ointment," which was believed to be composed of several poisonous herbs, notably belladonna, hemlock, and wolfsbane (aconite). The combination of these drugs induces dizziness, alters the heart rhythm, and generally gives the impression one is flying through the air. During the Middle Ages witches were believed to use the flying ointment as a means of transportation to their sabbaths, and many of the witches' trials in the Inquisition mentioned the flying ointment in their records. Modern witches usually frown on the use of drugs in order to achieve altered states of consciousness and generally confine their magical uses of herbs to harmless love potions, natural cures, and personal protection.

DEMONOLOGY

Demonology* can be defined as the branch of magic dealing with malevolent spirits. In religious science it has come to indicate knowledge regarding

*See L. Spence, *An Encyclopedia of Occultism*. New York, 1959.

supernatural beings who are not deities. The Greet term *daimon*, from which the word *demon* evolved, originally meant genius or spirit. For some reason, in England the term took on an entirely malevolent connotation, so that a demon is now seen as an extremely evil entity.

According to Michael Psellus, demons are divided into six major categories:

1. Demons of fire
2. Demons of air
3. Demons of earth
4. Demons of water
5. Demons of the subterranean depths
6. Shadows, sometimes ghosts

St. Augustine placed all the demons under the sixth category, as shadowy specters, whereas most other medieval authorities grouped demons into the four divisions of the elements.

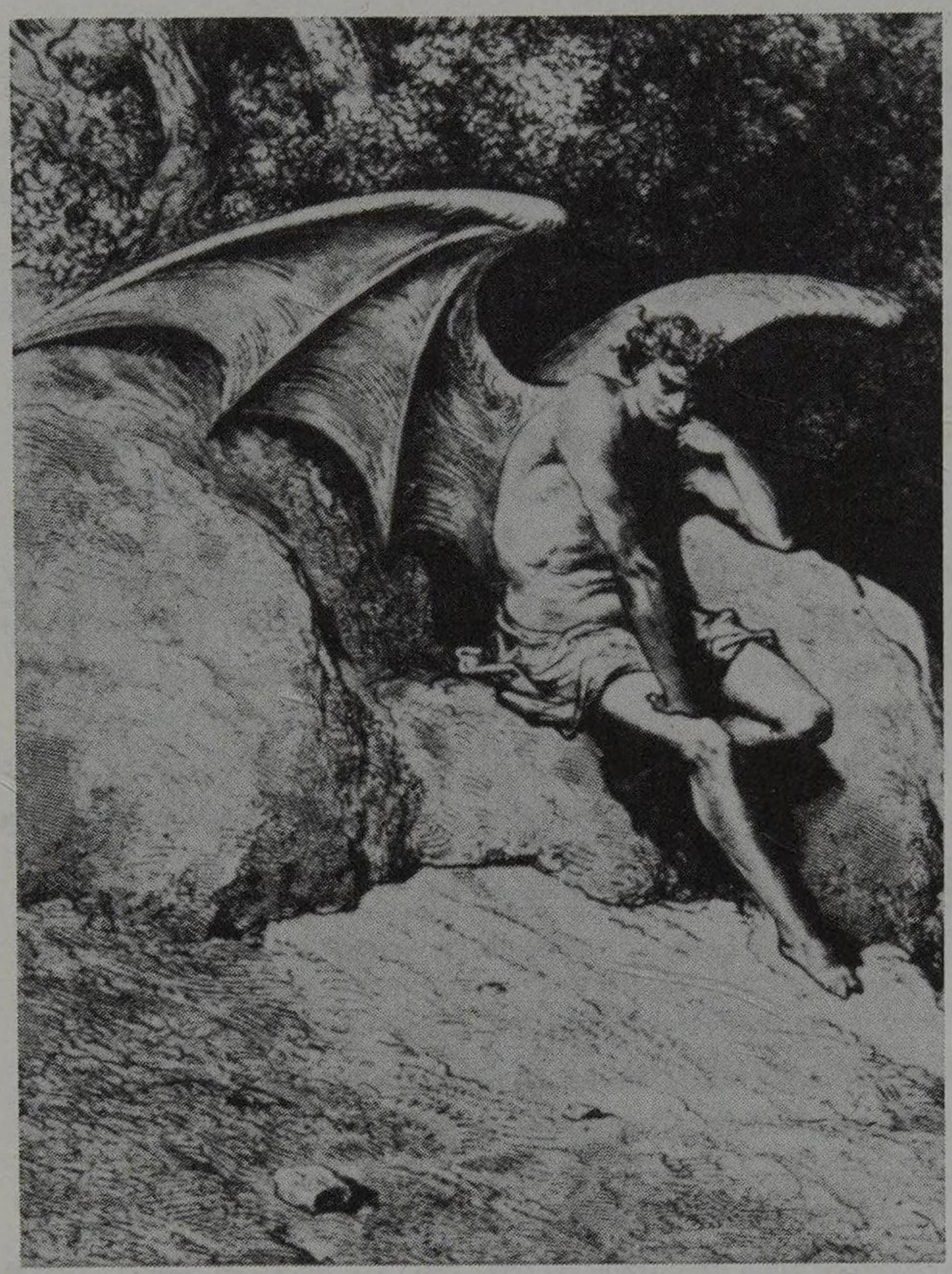
On the other hand, the Gnostics and Neoplatonists envisioned the arrangement of the demonic hierarchy as a direct descendant of the angelic subdivisions, the gradation of which stood as follows:

I. Seraphim
II. Cherubim
III. Order of Thrones
IV. Dominions
V. Virtues
VI. Powers
VII. Principalities
VIII. Archangels
IX. Angels

According to this angelic hierarchy the seraphim are the most elevated, with the angels in the lowest order of the celestial hosts. After studious research and concentrated investigation, medieval scholars discovered through some unknown source that Lucifer had belonged to the order of the Seraphim when he fell. Agares, Belial, and Barbatos, all angels of great rank, had belonged to the order of the Virtues. Bileth, Focalor, and Foenix had been of the order of Thrones. Astaroth was a prince of the order of Thrones, but though he will discourse willingly on the subject of the fall he still pretends he was exempt from any blame.

The dedicated scholars were so successful in their "diligent enquiries" that they were even able to ascertain the exact length of time of the battle between the forces of good and evil and the fall of the angels. "These were queries of very difficult solution, but the notion which ultimately prevailed was that the engagement was concluded in exactly three seconds from the date of its commencement; and while Lucifer, with a number of his followers, fell into hell, the rest were left in the air to tempt man."

The last object of demonologists was to collect, in some order, Lucifer's routed forces and reorganize them under a decided form of subordination or government. Thus we see that extensive territories were given to certain chiefs who fought under Lucifer, all divided into the four elemental categories. There was, for example, Zimimar, "the lordly monarch of the North," as Shakespeare calls him; Gorson, the king of the south; Amaymon, king of the east, and Goap, king of the west. Under these mighty sovereigns there are many noble devils



Gustave Doré's portrait of Satan as a brooding romantic hero. An illustration for Milton's *Paradise Lost*.

such as dukes, princes, marquises, counts, earls, knights, presidents, governors, and prelates. The armed forces under Lucifer seem to have comprised nearly twenty-four hundred legions, of which each demon of rank commanded a certain number. Beleth, for instance, commanded eighty-five legions; Agares, thirty-one, Furcas, twenty, and so on in the long hierarchy.

Each demon had a definite appearance under which he materialized during conjurations. This made it easier for the conjuring magician to recognize the demon when and if he finally appeared. Thus a devil could appear, either like an angel seated on a fiery chariot, or riding on an infernal dragon with a viper on his hand, or assuming a lion's head, a goose's feet, and a hare's tail. He might also decide to appear in human form with the wings of a griffin or as a fire-spouting dragon. There were in fact so many personalities that a demon could adopt that it would be far too lengthy to mention them all here. The truth remains that to medieval demonologists demons were quite real and as solid as any living human being.

According to Wierus, demons are divided into a great many classes, regular kingdoms, and principalities. Satan is by no means the great sovereign of this monarchy; the real emperor is Beelzebub. Satan is considered by Wierus to be a

dethroned monarch, and "chief of the opposition." In this infernal bureaucracy Moloch is the chief of the army, Adramelech is grand chancellor, Astaroth is grand treasurer, and Nergal the chief of the secret police. According to this same authority each country throughout the world is under the aegis of an infernal guardian. The United States, for example, is overseen by the mischievous and redoubtable Astaroth. Rimmon is in Russia, Mammon in England, and Belphegor in France. From this it would seem as if the powers that be in hell placed the United States quite high in their estimation, because not only is Astaroth the grand treasurer of hell but also the third in command in the hierarchy of demons.

NECROMANCY

This term is derived from the Greek word *nekros*, meaning dead, and from *manteia*, divination. In Italy the word became *nigromancia*, or black art, which is why the term is usually equated with black magic.

In reality, true necromancy is nothing more than the conjuration or summoning of the dead to converse with them. Many medieval magicians, such as Dr. Dee and Edward Kelley, used to disinter bodies to use in necromantic ceremonies where the dead person was believed to revive temporarily and answer questions from the magician. This practice still survives; there are many cases of desecrated tombs in Europe and the United States, not to mention the Latin American countries where voodoo and Dahomean magic is actively practiced. Because necromancy openly admits its interest in getting in contact with the spirits, works of conjuration and evocation are usually classed as necromancy. In cases of a compact existing between the conjuror and the devil no ceremony is necessary, as the magician's *familiar* is always at hand to carry on the requests of its masters. A familiar is believed to be a spirit living in the body of an animal, whose duties are to protect a magician or a witch, and to aid its master in any magic works.

The magician who evokes a spirit—be it that of a dead person, an angel, or a demon—must never be alone during his evocation; that is, he should always be accompanied by an assistant well versed in the secrets of magic. The old grimoires threaten the lone conjuror with the most terrible fates should he decide to evoke a spirit, especially a demonic one, on his own.

THE BLACK MASS

It should be mentioned at the outset that the black magicians who call themselves satanists and celebrate the black mass are in reality as staunchly

Christian as the ones that celebrate the real mass. Maybe they could be called Christian apostates, but they are Christians nevertheless. Their rites, beliefs, and practices are all modeled around the Christian religion. Thus, they have an officiating priest, they use an altar (usually the naked body of a woman), they worship the cross (upside down), and they use the host in their services. The Pater Noster is read backward, as is most of the careful liturgy of the mass. So in a way one could say that satanists, worshiping a Christian devil, are in fact as religious as the most orthodox Christian. What the satanist is in fact saying is that he feels betrayed by Christian churches, that he has spent his faith in vain for nearly two thousand years, and he has seen no relief from his spiritual burdens. And now he rebels and returns all the Christian teachings to the church. When he spits at the cross and tramples it underfoot, when he says the prayers backwards and denigrates the holy wafer the satanist is only showing his disenchantment and frustration at the failure of the Christian churches to uphold faith inside his heart. But deep within, his faith is intact, and thus his pain and sense of betrayal rage at the surface, expressing themselves in vicious and violent attacks against Christianity.

There is in the more profound doctrines of occultism a secret teaching that says that Lucifer, often called Satan, is still one of God's most beloved angels. The name *Lucifer* means light and fire. This fallen angel was believed to be the most gloriously beautiful being in all heaven. He was so beautiful and gracious that he soon became the favorite of the deity. This preference and the power it brought him made Lucifer so proud that he soon began to plot to take over the direction of heaven and the universe. The archangel Michael defeated Lucifer in battle and cast him down to hell. But God is said to have been very sad with this occurrence, and there is still hope in heaven, according to this teaching, that someday Lucifer will repent and will return to ask forgiveness like the prodigal son.

The Kabbalah also speaks of the purification of matter and its ascension to heaven, to the divine mother. Most religions teach a similar doctrine that envisions a transformation of matter into spirit and the final transmutation of evil into good like that of lead into gold. This latter, alchemical, thesis is most significant, as lead is the metal associated with the planet Saturn, identified with Satan, and gold, the metal associated with the sun, is identified with the divine male principle.

18 Divination

DIVINATION CAN BE BEST DEFINED AS PREDICTION OF THE FUTURE OR THE discovery of secrets by means of a variety of occult methods. Although as a system it is mostly directed toward forthcoming events, it occasionally lends itself to the clarification and elucidation of past occurrences. Many studies have been conducted on the source of the divination gifts of some psychics and magicians, with most authorities agreeing that the explanation lies somewhere in the unfathomable depths of the collective unconscious. Whether the prophetic insight is spontaneous or is provoked by the use of a divination aid such as cards or any other type of occult symbol, the underlying principle behind divination seems the same. This principle is based on two distinct premises whose validity has been ascertained through experimental research in psychology and psychic phenomena.

The principle behind divination is mentality and the two premises it is based upon are that time is an extension as well as an expression of mind, and that it is formed of segments, like film stills, which can be viewed at any given point of the film by simply turning the projector forward or backward.

Careful research on divination based on dream premonition has uncovered the fact that the dreamer has the ability to project his conscious awareness into the future as well as the past. For him past, present, and future exist simultaneously in the same point in space but at different rates of vibration. Like the film projector, the dreamer is able to choose the particular segment of the film he wishes to see. The film in this sense is a symbol for the dreamer's life.

According to this theory there is really no time or space for the unconscious mind, which is the vehicle for divination. Past, present, and future are all open to the scrutiny of the deep unconscious. This scrutiny is going on all the time, which means that somewhere within the depths of our minds we know not only our past history but the history of the human race since its very beginnings. We also know not only what is happening around us at the present moment but what is happening to everyone and everything alive on the earth. And lastly we know what is going to happen to us and to the human race.

All the different systems of divination work by using symbols that have been linked traditionally with specific meanings. These symbols and their meanings are embedded in the unconscious mind so that in the process of divination the unconscious can communicate with the conscious aspect of the mind through the symbols used in that particular method. This necessitates great concentration on the part of the diviner, who must endeavor to transmit his desire for a specific knowledge to the deeper levels of the mind. Once the message has been received, the process of divination should reveal what the questioner wants to know. There are hundreds of methods of divination, and yet there are only two types of knowledge all these methods can impart: what will or will not happen, and what could or could not happen.

All this knowledge, carefully safeguarded in the secret compartments of the brain cells, is available to our conscious minds any time we are able to find the keys that open the doors of the deep unconscious. These keys are what we usually know as the various systems of divination.

What will or will not happen in a person's life is determined by fate, according to magical beliefs. The yogis call it *karma;* Saint Augustine called it predestination. Spiritualists, on the other hand, believe each human destiny is prechosen by the soul before its birth and therefore many of the sorrows experienced by each soul are simply part of its task of self-development. It is possible to determine the course a human life is going to take in accordance with its prechosen destiny. There are several forms of divination that can be used for this purpose, but perhaps the most famous and most articulate is astrology. This divination system, used by both Eastern and Western magicians, is lauded by them as the true mirror of destiny.

What could or could not be depends largely upon the choice of the individual. Here is where the principle of free will comes into play. Whereas fate dictates the general direction a life is going to take, the individual decides the special turns he is going to make on the road of life. But even these special turns can be predetermined by divination. Among the many methods that purport to do so, the best known is the system known as Tarot cards.

Most modern magicians, including witches, use these methods both to obtain a thorough understanding of what the future holds in store and what could be done to improve the basic projection of forthcoming events. Thus, they use astrology to learn what the potentials of an individual are and the things that are likely to happen or not happen in his life. With that map of the personality and the individual's life in general they can then use the tarot to investigate the things that could happen in the future, depending upon that individual's will.

Palmistry or chiromancy is fascinating as a divination system because it is the only form of divination that offers you a simultaneous glimpse of what destiny holds in store for a person as well as what that person will make out of his destiny. The palmist sees the fatidic tides of destiny on the left hand and the assertive lines indicating personal choice on the right hand. For that reason the lesser lines on the left and the right hands will vary slightly, though the main lines, indicating the direction of fate, will remain the same.

There is still another form of divination, which is mostly concerned with character delineation and is therefore not very useful in the actual foretelling of future events. Graphology, the study of individual handwriting, represents this type of character reading.

Here are some of the technical names for some of the many methods of divination:

Aeromancy	by atmospheric phenomena; weather predicting	Austromancy	by the winds
Alectromancy	by a cock picking up grain	Axinomancy	by a balanced axe, or by a stone on a red-hot axe
Amniomancy	by a caul	Belomancy	by arrows
Anthroposcopy	by facial features	Bibliomancy	by random passages in books
Arithmancy	by numbers	Bletonism	by currents of water
Astrology	by planets and stars	Botanomancy	by herbs
Augury	from the behavior of birds	Capnomancy	by smoke

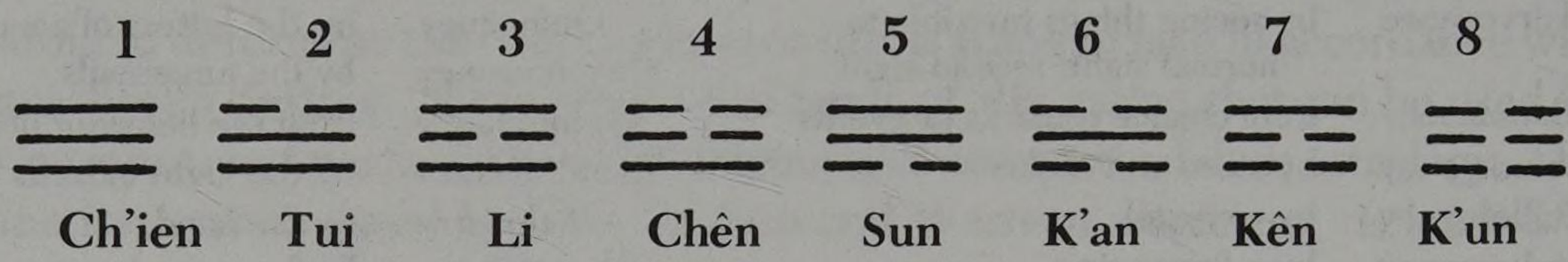
Cartomancy	by cards
Catoptromancy	by mirrors
Ceromancy	by molten wax dropped in water
Cheiromancy	by the hands
Clairaudience	by hearing things inaudible to normal hearing
Clairvoyance	by seeing things invisible to normal sight; second sight
Cledonomancy	from chance remarks or events
Coscinomancy	by sieve and shears
Crystallomancy	by a crystal
Dactyliomancy	by a finger ring
Dowsing	by means of a divining rod
Geloscopy	by a person's way of laughing
Genethlialogy	from the stars at birth
Geomancy	by dots on paper, marks on the earth or particles of earth
Gyromancy	by whirling round until dizziness causes a fall
Halomancy	by salt
Haruspicy	from the entrails of animals
Hepatoscopy	from the liver of an animal
Hieromancy	by observation of sacrificed things
Horoscopy	by planets and stars
Hydromancy	by water
Ichthyomancy	by fishes
Lampadomancy	from the flame of a candle or torch
Leconomancy	from the shape taken by oil poured on water
Lithomancy	by stones
Margaritomancy	by pearls
Moleosophy	by moles on the body
Myomancy	from the movements of mice
Necromancy	through communication with the spirits of the dead
Numerology	by numbers and names
Oenomancy	from the appearance of wine poured in libation
Oneiromancy	by dreams
Onomancy	by the letters of a name
Onychomancy	by the fingernails
Ophiomancy	from the behavior of snakes
Ornithomancy	by the flight of birds
Palmistry	by the hands
Pegomancy	by fountains
Pessomancy	by pebbles
Phrenology	by the head
Physiognomy	by the face
Psychometry	by handling an object
Pyromancy	by looking into a fire
Rhabdomancy	by a wand or divining rod
Scapulomancy	by the shoulder blades of animals
Scatoscopy	by inspection of excrement
Sciomancy	by shadows or ghosts
Scrying	by a crystal
Sideromancy	by the movements of straws placed on red hot iron
Sortilege	by drawing lots
Spodomancy	from ashes
Stichomancy	from random passages in books
Tephromancy	from sacrificial ashes
Theomancy	by oracles, and by persons inspired by a god
Uromancy	by urine
Xylomancy	by dry sticks
Zoomancy	from the behavior of animals

Other well-known methods of divination are reading tea leaves and coffee grounds and the popular practice of radiesthesia, divining with the pendulum. In Africa many tribal witches use pieces of coconut for their readings, as well as sea shells and carved human bones. The Chinese, on the other hand, have developed a system of divination of such complexity and wisdom that it is probably one of the most accurate being used in magic at present. This system, known as the I Ching (pronounced "Ee-Yeen"), is supposed to have been developed by Confucius several thousand years ago.

THE I CHING

The I Ching is a complete philosophical system as well as a divination method. It is based upon the Chinese concepts of Yin and Yang, the female and

the male principles of the universe. The Yang is represented by a short straight line (——), the Yin by a short broken line (– –). These two cosmic principles are usually arranged in groups of three to form what are known as trigrams. There follow eight different designs.



The eight trigrams that compose the Chinese divination system known as the I Ching.

The positions of the lines have a distinct significance. Thus, the bottom line (the first to be drawn) means the body, the middle line represents the mind, and the top corresponds to the soul.

When trigrams are doubled they form hexagrams, which are then used to interpret the oracle. The combinations of the eight trigrams among themselves give a total of sixty-four hexagrams, which form the total of the I Ching, also known as the Book of Changes. The combinations of the sixty-four hexagrams and their names follow.

28 Ta Kuo
Excess

29 K'an
The Abyss

30 Li
Flaming Beauty

31 Hsien
Attraction

32 Hêng
The Long Enduring

33 Tun
Yielding

34 Ta Chuang
The Power of the Great

35 Chin
Progress

36 Ming I
Darkening of the Light

37 Chia Jên
The Family

38 K'uei
The Estranged

39 Chien
Trouble

40 Hsieh
Release

41 Sun
Loss

42 I
Gain

43 Kuai
Resolution

44 Kou
Contact

45 Ts'ui
Gathering together

46 Shêng
Ascending

47 K'un
Adversity

48 Ching
A Well

49 Kô
Revolution

50 Ting
Sacrificial Vessel

51 Chên
Thunder

52 Kên
Desisting

53 Chien
Gradual Progress

54 Kuei Mei
The Marriageable Maiden

55 Fêng
Abundance

56 Lü
The Traveller

57 Sun
Willing Submission

58 Tui
Joy

59 Huan
Scattering

60 Chieh
Restraint

61 Chung Fu
Inward Confidence and Sincerity

62 Hsiao Kuo
The Small Get By

63 Chi Chi
After Completion

64 Wei Chi
Before Completion

The sixty-four hexagrams of the I Ching and their names. From *The I Ching, The Book of Changes*, by Louis Blofeld, New York, 1968.

The simplest way to use the I Ching as a divination system is to use three coins to determine the shape of the trigrams. Before throwing the coins one should decide which side of the coin is going to represent the Yang and which the Yin principle. If heads is chosen to symbolize Yin, a coin toss of two heads and one tail will symbolize a Yin line and should be put down on paper as the bottom line of the hexagram. A toss of two tails and one head will mean a Yang line. Three heads will mean an "old Yin" line, which will be converted into a Yang line, forming a new design and thus a new hexagram. On the other hand, a toss of three tails will symbolize an "old Yang" line, which will result in a new Yin line and thus in a new hexagram. Although the meanings of each hexagram give a good idea of what to expect from the actual oracle, it is far better to use the Book

of Changes for actual divination. Several fine translations have been made of the I Ching, but the three best known and most accurate are those by Richard Wilhelm, John Blofeld, and A. Legge.

The I Ching, the Tarot, and astrology are the three most common systems of divination among magicians. In order to understand these methods well the reader is directed to the many excellent books on these subjects that are easily available to the general public. The best books on the Tarot for the beginner are those by Eden Gray. In astrology one of the finest and most informative books ever written is *A to Z Horoscope Maker and Delineator* by George Llewellyn.

This chapter presents an informal discussion of several divination methods, namely those of astrology, tarot, palmistry, and the interpretation of dreams, more commonly known as oneiromancy.

ASTROLOGY IN THE AQUARIAN AGE

According to an ancient astrological and esoteric tradition, every two thousand years our planet comes under the influence of a new zodiacal sign. As most of us know, the belt of the zodiac is composed of twelve different signs, which always follow the same order: (1) Aries, (2) Taurus, (3) Gemini, (4) Cancer, (5) Leo, (6) Virgo, (7) Libra, (8) Scorpio, (9) Sagittarius, (10) Capricorn, (11) Aquarius, (12) Pisces. However, though the signs in a natal chart or horoscope appear to follow this order, their movement in the heavens seems to be counterclockwise; that is, they move back from the twelfth sign toward the eleventh and then toward the tenth and so on until the first sign is reached. That is why we are entering the Age of Aquarius after leaving Pisces, instead of going into Aries, the sign of the zodiac that naturally follows Pisces.

An age is a span of time of approximately two thousand years, measured by the procession of the equinoxes. When the first astronomers plotted the skies they noticed that the first point of Aries was seen against the background of the constellation Aries. In time the sign Aries was eventually seen against the constellation Pisces, for, as we have seen, the signs appear to be moving backward through the constellations. Now the first point of Aries is beginning to be seen against the constellation Aquarius. We will remain in the Aquarian age until the first point of Aries is seen against the background of the constellation Capricorn, some two thousand years from now.

Every sign of the zodiac has special characteristics and is ruled by a specific planet or luminary (the sun and the moon are luminaries). Each sign in turn rules a determinate human endeavor and a physical characteristic of the human body.

Pisces, a water sign, is ruled by the planet Neptune. Its influence as the twelfth and last sign of the zodiac is one of restriction, sorrow, imprisonment, trouble, and secret enemies. It is also a mute sign; it has no voice. It is acquiescent and tends to make those under its influence pessimistic and fatalistic. It is a

sign of acceptance. Curiously enough, the two thousand years that have elapsed during the rule of Pisces started around the time of the beginning of Christianity, and for nearly two thousand years the world has been largely under the influence of Judaeo-Christian theology, whose first early symbol was the sign of the fish.

Characteristic of the sign of Pisces, Jesus Christ suffered sorrow, imprisonment, restrictions, and troubles at the hands of secret and not-so-secret enemies. Also characteristically, Christianity has been fatalistic in its mute acceptance of the teachings of Jesus, who believed man must suffer, repent, and sacrifice if he wishes to enter the kingdom of heaven. This is the influence, according to astrology, of the sign of Pisces. The strict moral overtones and puritanical ethics Christianity are also the trappings of the Piscean age.

With the dawning of the Aquarian age Christianity is beginning to show slow but unmistakable signs of steady deterioration. Since Aquarius is not here yet (our era is just barely a preamble) and is not expected to be in full force for approximately another hundred years, Pisces is still influencing our planet. But with passing time and increasing mental and spiritual awareness of the race, Pisces will have to stand aside and give way to the new and golden Aquarian age.

The sign of Aquarius is the sign of friends, of hopes and wishes. It is ruled by Uranus, the planet of the unexpected, and the ruler of occult subjects, telepathy, metaphysics, and all psychical research. This explains the increasing interest in occult matters in modern times. It is simply the influence of Aquarius.

Aquarius is an air sign, highly spiritual and vibrant. Whereas Pisces is mute and acquiescent, Aquarius has a voice and is creative. Aquarius governs the organs of curiosity, invention, and investigation. It rules over electricity and electrical appliances, radio, airships and aeronautics, vehicles and dynamos. Among its metals are uranium, radium, and all the radioactive elements. Already, when Aquarius is barely on the threshold of a new age, we can see its influence begin to assert itself in an era that has split the uranium atom and built rocketships capable of reaching the moon and beyond. In Russia the Soviet government is experimenting with ESP and parapsychology in the hope of finding a new weapon with which to rule the world, for, though the message of Aquarius is one of hope, love, and universal brotherhood, its ruler is still Uranus, a malefic planet whose influence is generally negative and often destructive. Thus, we can look upon the Aquarian age as a bringer of hope and universal love, the promoter of great technological advances and vast increases in mental powers and psychic awareness, but also as the potential destroyer of our race.

If we learn to understand the true message of Aquarius we can overcome the negative forces that are an intrinsic part of the Aquarian influence and enjoy an age of great spiritual awakenings and undreamed-of material success. And the only way we can understand the Aquarian message is to try to get closer together, in a real universal brotherhood, where there is only one creed—the creed of love—and only one race, the human race. If we fail to accept and understand the message of Aquarius, the Aquarian age may very well be the last age we live in on this planet.

CASTING THE HOROSCOPE

This section gives the most basic information necessary for erecting a horoscope chart. With these simple instructions anyone can cast a horoscope. Before starting to work on your chart you will need the following materials:

1. An aspect finder
2. An atlas
3. The tables of houses
4. Ephemeris of the year of birth
5. Blank horoscope charts (one is included here)
6. A book with interpretations of aspects and planetary positions

The next thing you must do is familiarize yourself with the zodiacal signs and their symbols.

Aries	♈	**Libra**	♎
Taurus	♉	**Scorpio**	♏
Gemini	♊	**Sagittarius**	♐
Cancer	♋	**Capricorn**	♑
Leo	♌	**Aquarius**	♒
Virgo	♍	**Pisces**	♓

The twelve astrological signs.

Also important are the planets and their symbols.

Sun	☉	**Jupiter**	♃
Moon	☽	**Saturn**	♄
Venus	♀	**Uranus**	♅
Mars	♂	**Neptune**	♆
Mercury	☿	**Pluto**	♇

The planetary symbols. Originally there were only seven planets known to the ancients, which is why the old grimoires speak only of seven planetary and Olympic spirits. Uranus, Neptune, and Pluto are quite recent additions to astrology, and many traditional magicians and astrologers tend to ignore these last three planets in their magical or astrological work.

☌	**Conjunction**
☍	**Opposition**
△	**Trine**
✶	**Sextile**
□	**Square**

The five major planetary aspects.

Other important symbols are those of the planetary aspects. Since this is a beginner's lesson we will mention only the most important ones.

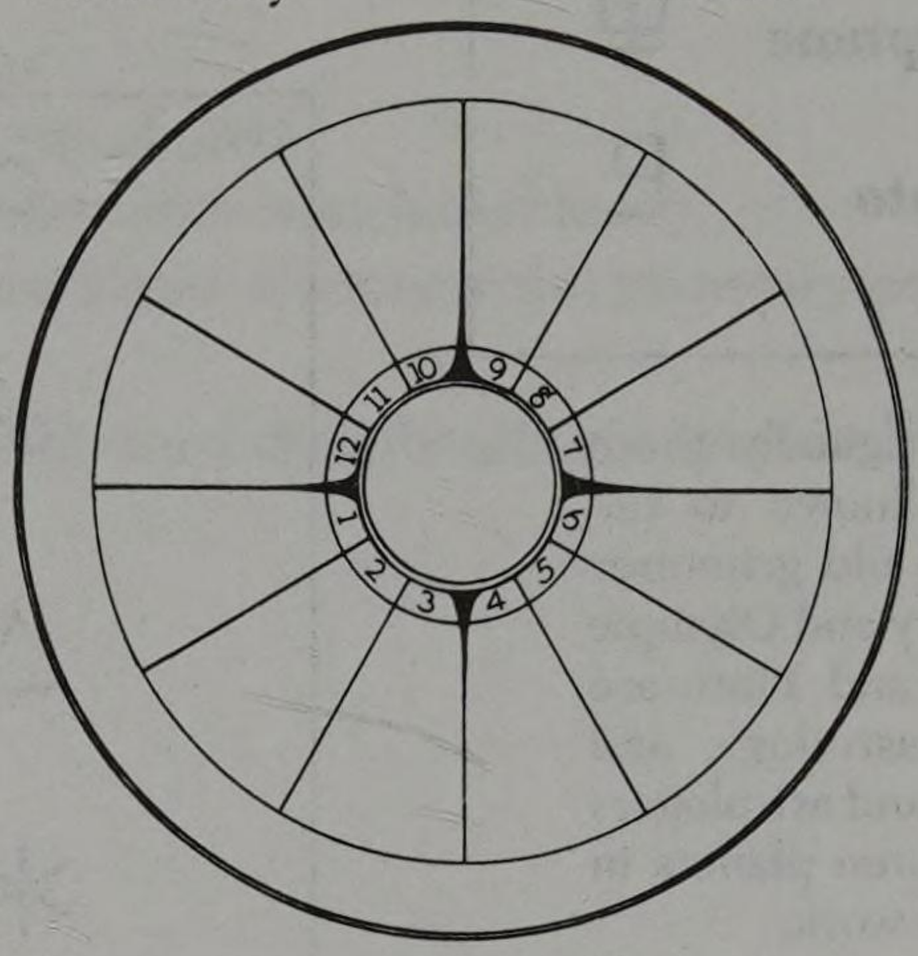
Conjunction	(can be a positive or a negative influence)
Opposition	(negative)
Trine	(positive)
Sextile	(positive)
Square	(negative)

The twelve signs form a series of triplicities—that is, they are divided into four groups of three planets according to the elemental forces:

Aries	**Fire**	Virgo	**Earth**	Gemini	**Air**	Cancer	**Water**
Leo		Taurus		Libra		Scorpio	
Sagittarius		Capricorn		Aquarius		Pisces	

Sign	*Ruler*
1. Aries	Mars
2. Taurus	Venus
3. Gemini	Mercury
4. Cancer	Moon
5. Leo	Sun
6. Virgo	Mercury

Sign	*Ruler*
7. Libra	Venus
8. Scorpio	Mars
9. Sagittarius	Jupiter
10. Capricorn	Saturn
11. Aquarius	Uranus
12. Pisces	Neptune



The horoscope map.

Next in line of importance is the horoscope map. The order in which the planets appear in the zodiac belt is as follows:

In the horoscope map you can see a series of numbers in a triangular space from 1 through 12. These are the "houses" of the zodiac. Each house corresponds to the particular sign of the zodiac associated with that house number. Thus, the first house is associated with Aries, the second with Taurus, the third with Gemini, and so on. At the beginning of the first house is the ascendant, which rules the personality of the individual together with the first house. A person is said to be born under a specific sign if the sun was occupying that sign when he or she was born. The sun stays in each sign approximately twenty-eight days before it moves to the next sign. Thus, you were born under the sign of Aries if the sun was in Aries when you were born. Your ruler would be Mars, since the sign of Aries is ruled by that planet. On the other hand, it is also important to know which sign was in the ascendant when you were born, for this gives a strong clue to your additional personality traits. This can be ascertained only by knowing the hour of your birth. Thus, it may be that the sun was in Aries on the *day* you were born but the sign Gemini was in the ascendant at your *time* of birth. This means you will be ruled by Mars (Aries), with Mercury (Gemini) as your coruler. Your personality will be a mixture of these two signs.

Each sign and house rule different parts of the body and different aspects of human life. This information can be found in your book on interpretations.

Although the houses never move, the signs and the planets do. And what makes you a distinctive individual is in which houses the signs and the planets were posited when you were born.

In order to find out this information you have to know your date, hour, and

place of birth. Then you need an atlas to find out the exact longitude and latitude of your place of birth. Once you have this information you need two other books: an Ephemeris giving the places of the planets on the day you were born, and the tables of houses, giving the positions and degrees of the signs. Each house has a compass of 30 degrees, which, multiplied by 12 (the number of houses), gives 360 degrees. This figure symbolizes the days in the year and the number of degrees in a circle (the zodiac).

The Ephemeris books are published yearly and give the planetary positions daily throughout the year. There are several types of Ephemeris you can buy, but I would recommend the ones published by Raphael of London.

The tables of houses tell you in which house each sign was posited at the hour of your birth, according to the latitude in which you were born, and how many degrees each sign is posited in each house.

Once you have these books and a blank horoscope at hand, you can go ahead and prepare yours or anyone else's chart. All you have to do is open your Ephemeris to the month and date of your birth. If you were born in the morning, subtract the hour of birth from 12:00 noon and subtract the remnant from the sidereal time. (Sidereal time is sun time at noon at any place on earth. An Ephemeris shows the sidereal time at noon each day in any certain year, and also the sign and degree of the sign occupied by the planets at noon each day at Greenwich, England.) The result will be the sidereal time of your birth. If you were born in the afternoon simply add the birth time to the sidereal time given in the Ephemeris. Now look in the tables of houses for your latitude of birth and locate among the rows of figures the one closest to your sidereal time. Now you have the positions of six of the signs for the following houses: 1, 2, 3, 10, 11, and 12. You get the other six simply by using the same figures for the houses opposite these first six.

Sign	*Opposite*	*House*	*Opposite*
Aries	Libra	1	7
Taurus	Scorpio	2	8
Gemini	Sagittarius	3	9
Cancer	Capricorn	4	10
Leo	Aquarius	5	11
Virgo	Pisces	6	12

If you find that Libra was 25° 4′ into the eleventh house, then you know that its opposite sign, Aries, will be 25° 4′ into the fifth house, which is directly opposite the eleventh. Enter the signs in their corresponding degrees at the top of each house, right where the house starts, on the outside rim around the houses. This is called the cusp of the house. Go back to the Ephemeris and find in which signs the planets were placed when you were born and their degrees of entrance. If the sign of Libra is in 25° 4′ of the eleventh house and you find the sun was in 27° 8′ of Libra when you were born, then you place the sun in the eleventh

house, which starts at 25° 4′ of Libra. But if the sun should be in 24° 3′ of Libra or even 25° 3′, it should be placed in the tenth house, which extends to 25° 3′ of Libra. In both cases you would be a Libran, but the difference between having the sun in the tenth house and having it in the eleventh is very great indeed, because each house controls a different aspect of your life and so does each planet.

Once you have entered all the signs on the cusps and all the planets in the houses you are ready to find the aspects between the planets. Then you can go on and interpret the meaning of the whole chart. Incidentally, the sign that falls on the first house is also your ascendant.

To find the aspects you will need an aspect finder, which is cheap and easy to use and comes with instructions. For interpreting the horoscope you will need a book that gives the meaning of the various aspects, as well as what it means to have a planet or a sign in a given house.

Of course, there are several corrections that can go on a horoscope, such as ones concerning your time and place of birth, but these are very complicated. If you are interested in a meticulously accurate chart you would do well to read any of the fine books on the subject. This short introduction is meant only to whet your appetite and show you that you too can be an amateur astrologer.

The Chinese have an altogether different astrological system, which nevertheless has two points of similarity with traditional astrology. The first is that both Oriental and Western zodiacs have twelve separate divisions. The second similarity is that both systems are influenced by a male=positive and a female=negative cosmic force. In the Western zodiac these forces are seen as the sun and moon, in the Oriental, by the Yang-Yin principles.

The difference in the twelve divisions of both zodiacs is also quite marked. In the Western zodiac each of these twelve divisions, called houses, lasts for a period of one month, whereas in the Oriental zodiac they last a whole year.

The houses of the Oriental zodiac are known by animal names. There is an interesting myth behind this custom. It is said that Buddha once called on all the animals to visit him on New Year's Day. Only twelve animals showed up for this festive occasion, namely the rat, the ox, the tiger, the rabbit, the dragon, the snake, the horse, the sheep, the monkey, the cock, the dog, and the boar. In order to show his appreciation to the animals who honored him with their presence, Buddha decreed that from that day onward each of the twelve animals would have a whole year named after him. All the people born that year would have the characteristics of the animal ruling the year. The rat always starts the cycle of twelve years, followed by the ox, the tiger, and so on, as listed. For example, the rat ruled the years 1900, 1912, 1924, 1936, 1948, 1960, and 1972. It will rule again in 1984. The years 1977 and 1978 will be ruled by the snake and the horse, respectively.

ON THE TAROT*

A complete study of the Tarot would require a fat volume, especially as so many books have been written about it, each showing slight differences of interpretation, according to the particular study and the turn of mind of the writer. We will merely sum up, in accordance with three well known books, those of Papus, Elie Alta and Eudes Picard, the meaning of the leaves or arcana in so far as concerns the essential part remaining in the diversity of these distinguished occultists.

Major Arcana

First of all let us say that the whole of these 22 cards refer to the Principles, the Causes, and connect the sidereal world, the Number, the Letter, the evolution of Man. Each is presented under a triple aspect, symbolical, numerical (and alphabetical) and astrological. Number and Letter have their correspondence in the Hebrew alphabet . . . The name of the cards gives its symbol, the table below shows its astral character. Let us see what each of these pictures have to say to us. We should add that the pictures often vary slightly in detail. In this section the Tarot described is that devised by French occultist Eudes Picard. There is no actual Tarot deck based on Picard's descriptions, but his interpretation of the arcana were chosen because of their mystical value.

1. *The Juggler [or Magus].* This is the Questioner (male). It is Man, a young man, with curly hair, smiling. What seems to be his hat is in reality a halo like a hoizontal 8, the sign of infinity and universal life. He is standing on the ground where a leaf symbolizes Nature. Before him is a table on which we see three of the symbols of the Tarot:—*a sword* (struggle), *pentacle* (gains), a *cup* (passion). In his hand is the *wand* of the Magician, of the spiritual conjurer. This hand is raised towards the sky and its nobilities, whereas the other droops towards the earth and its pleasures.

The number characterising this first arcanum is 1. It is the Principle of Unity. Its letter is the *aleph* which hieroglyphically represents Man, the Microcosm. Its astrological meaning is the Sun, its psychological meaning Will-power. The Juggler is the man who wants to create, like God, on the plane which is assigned to him.

We could, with Papus, with Lévi, with Alta and others, go more deeply into possible explanations of this picture and others. Every commentator has attempted it. Let us not forget that the Tarot is a marvellous incentive to thought. Everyone therefore has the right to extract his own teaching from each arcanum, provided he remains within the general and traditional scope. Having said this, we will now give a brief sketch of the remaining 21 major cards or arcana.

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*This section on Tarot is reproduced almost exactly as it was published in *The Encyclopedia of Occult Sciences*, New York, 1939. The original material, published in the nineteenth century, is anonymous. Certain concepts, phrases, and spellings have been modernized.

2. *The Popess [or Priestess].* The Questioner (female), sitting between two columns, a book in her lap, and slightly covered by her veil. A tiara on her head—Juno, Isis, etc. Great Priestess with the attributes of science and the priesthood. Here we have the sanctuary (columns) of the Gnosis, the Kabbala, the Binary. For 2 is the fatidic number of opposition, of duality, the bringer of evil. The letter of the arcanum is the second of the alphabet, the *beth* which has as its symbol the mouth, the sacred dwelling of the Word, whence came Teaching, the Law, Occult Knowledge. Number and letter are also the sign of the Moon, the reflection of the Sun as Woman is the reflection of Man. It also reminds of the union of the male and female, reminds generally of Science.

3. *The Empress.* A woman enthroned, the orb of the world on the end of her sceptre. She is the symbol of fertility, of the soul and of life. She represents the Ternary, attainment, generation, the mighty balance between active Intellect and absolute Wisdom, germination, incubation, fermentation, the mystery of attraction.

Number—3, Trinity, Triangle. Letter—*ghimel.* Vital Mystery. Star—Venus, productive beauty. General meaning—action.

4. *The Emperor.* A bearded Prince seated on a throne, also having an eagle on his shield. His legs are crossed, his head covered with an iron helmet, in his hand the sceptre symbolic of generation. Look at him well and you will see that his attitude reproduces the 4 which is the hieroglyph of Jupiter, and the star of the 4th arcanum is in truth Jupiter. This number 4 denotes the universal quaternary (4 elements, etc.). The number of the cube, the emblem of firmness, of solidity. Its letter is the *daleth* which means thorax, or better, breast, nourishing breast. In short, the general meaning is Fulfilment.

5. *The Pope [or Hierophant].* The great High Priest, the Master of Arcana, seated between the pillars of Hermes and of Solomon, he makes the esoteric gesture (two fingers raised) and leans on the great cross with three arms. Two lesser ministers are kneeling before him. He denotes and communicates inspiration; 5 is the figure of faith, of quintessence, of the pentagram of the Sages of the Nile, of sensory life (the five senses.). Letter *hé*—the breath. Star—Mercury. Meaning—Inspiration.

According to Papus arcanum 5 corresponds to arcanum 2, which is its complement, as in fact each card has as complement the one whose number added to its own makes 7. Thus arcanum 4 corresponds to 3, 6 to 1 and so on.

6. *The Lover.* Here we have arcanum 1, the Magus, coming back beardless, bareheaded, standing at the crossing of two roads. Two women stand beside him, one wearing a circlet of gold round her forehead, the other with her hair loose. Thus he hesitates between Vice and Virtue. The other name of this arcanum is the Two Roads. Above the group Love draws his Bow and hides the sun of Truth.

Now the Hebrew *vau* represents the Eye, the eye which looks at what the undecided man will do.

Two meanings are attached to arcanum 6:—Union or Trial. In any case it denotes the antagonism of the forces of good and evil, of Liberty

and Necessity, as well as the balance between Heaven and Earth; love. Planetary sign—Virgo.

7. *The Chariot.* Cubic car with four columns surmounted by an awning in which is seated a crowned conqueror holding a sceptre, and drawn by two sphinxes. Between them on the car appears the Indian lingam surmounted by the flying globe of the Egyptians.

Number—7. Letter—*zain*, the sound of the whistling of the arrow, reminding of fighting and victory. Zodiacal sign—Gemini.

The Victor has conquered the four elements. According to Alta this idea of victory will be seen again in the 7 of *rods* which indicates authority in the word, the 7 of *cups* being authority in the sentiment, the 7 of *swords* being authority in life and the 7 of *pentacles* being authority in wealth. In short all the commentators are in complete agreement here. Arcanum 7—Victory.

8. *Justice.** Themis with her sword and her balance. Therefore naturally the sidereal sign is Libra. The letter is *heth* which signifies and symbolises the fields (elementary labour). This is why Etteilla translated it, visit to the country. But it would be better to say: Continued effort produces balance. And thus we find our normal meaning again; 8 is the number of reactionary balance, of justice.

According to Papus, there is in this second septenary of arcana, as in the first, a correspondence between arcana 7 and 12, 8 and 11, 9 and 10, all adding up to 19.

9. *The Hermit.* Wrapped in a big cloak he has his staff to support him, his lantern to give him light. He is the son of the star Neptune, of the number 9 and of the letter *teth* (roof, that is to say protection, safety). Others give him Leo as his zodiacal sign, Neptune being unknown in antiquity. In any case the meaning is clear:—See and be silent. A staff to defend himself. The cloak also gives protection. Here is the true symbol of the Wise man. The unanimous meaning given to the arcanum of the Hermit is Prudence.

10. *The Wheel of Fortune. Iod,* the 10th letter of the Jewish alphabet, is the letter of the first finger, the finger of command, hence conception of spiritual duration, then of the eternity of time. Hence the Wheel which ever turns. Here a dog goes up on one side, a monkey comes down the other. At the top a poised sphinx holding the sword in its lion's claws. We are under the sign of Capricorn. It is Life which turns, there is movement in everything. He who rises runs the danger of falling, he who falls has the hope of rising—the fate of all.
With us *iod* is i, the letter found in the majority of the words relating to water, such as humid, fluid, liquid. Now the 10th hour in China shows the moment when the cows are milked and is represented by an urn, which symbol has been preserved in Hebrew. According to Papus arcanum 10 represents the reflection of the will, the Hindu Karma, the magic power which is the true wealth. General meaning—Wealth.

11. *Strength.* The 11th letter is *caph* (the hand half closed in the act of taking, of grasping). Hence the idea of strength. Also of vitality.

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*In modern decks Justice is seen as arcanum 11, whereas Strength is seen as arcanum 8.

Astrologically—Leo. The picture is a woman crowned, like the Magus, with the horizontal 8 of vitality. Quietly and without effort she shuts the jaws of a maddened lion. Meaning—Strength. In modern decks arcana 8 and 11 are interchanged, and thus we see that in the Rider Pack, for example, arcanum 8 is Strength and 11 is Justice.

12. *The Hanged Man.* He is tied by one foot to a gibbet in the shape of a Hebrew *tau* (a branch between two trees each having six branches cut off), head downwards, hands tied behind him. It represents a violent death, martyrdom, atonement, he who dies for an idea, also public example, discipline. Astral sign—Uranus.
The 12th letter is *lamed,* symbolised by an arm stretching forth, or a wing, both signs of expansion. The Chaldean lamed on the other hand is translated by discipline.

According to Elie Alta the symbol of the hanged man stands for laws which are inescapable and beyond our understanding.

Papus sees in arcana 9, 10, 11 and 12, the origin of the occult quaternary. Be silent (Prudence), Will (magic power or wealth), Dare (courage, 11), Know (the experience of 12, the hanged man reminiscent of the Sun at the summit of its course through the 12 signs of the Zodiac, 6 on each side, and beginning to descend). He sees here the end of the 2nd septenary.

13. *Death.* The traditional representation of the skeleton cutting down heads, hands and feet. Not only, says Alta, does everything die physically, but everything that man does against man also dies. Obviously the number of such a card had to be 13, and its planet Saturn. Papus explains the place of each arcanum in the sequence by its number. It would be too long to reproduce this explanation here, but by way of example we give his method for the arcanum of death.

He points out:—Arcanum 13 is explained by 10 (Wealth) and 16 (Destruction) in the middle of which it stands $\left(\frac{10 + 16}{2} = \frac{26}{2} = 13\right)$

13 is thus between *iod* the principle of creation and *hain* the principle of destruction. Hence the idea of the universal transforming principle. Further, 13 completes 18 as 5 completes 2 and as 12 completes 7. And we have the following table:—

13 Death	is completed by 13+18=31	18 the Moon
14 Temperance	is completed by 14+17=31	17 the Stars
15 The Devil	is completed by 15+16=31	16 Destruction.

Thus 13 is placed between the Invisible and the Visible. It is the link of Nature through which all influences act from one world to the other. Meaning:—

1. The Transforming God—the universal transforming principle.
2. The Negation of Fulfilment—Death.
3. The creative astral light. The universal balancing plastic Force. Finally the letter *mem* indicates woman, the companion of man. It is the maternal and female sign personified, the local and plastic sign of the passive image.

14. *Temperance.* The letter *noun* denotes the seed of the female, the fruit of life, and through this the proceeds of any combination, the result of forces (Papus). The figure 14 is Christ sacrificed, the son of Mary (Alta). Astral sign—Aquarius.

The picture represents an angel with the sign of the sun on his forehead, pouring from one cup into the other the two essences of the elixir of life.

Commentators have seen in this the symbol of the seasons and the changes of life (Eliphas Lévi), the perpetual movement of life, the combination of ideas and forces (Christian), the harmony of mixtures (Papus), the metamorphoses (Bourgeat). General meaning—Initiative.

15. *The Devil.* Picard describes it as the goat of Mendes or the Baphomet of the Temple with its pantheistic attributes.

More simply let us say that the subject of this arcanum is the usual Devil of the cosmogonies, bearded and horned, resembling in some respects the representation of the Magus. But here the motions of the hands are in opposite direction. Instead of the Magician's wand the Devil holds a lighted torch. The hieroglyph of the letter *samech* is the serpent (it is the *zain* or arrow in circular motion) which has always been a symbol of the circle, hence of Fate. This is why the commentators have respected this thought of predestination, major force, evil genius, and have all given to arcanum 15 the general meaning of Fate.

16. *The Madhouse.* It is also called the Tower struck by Lightning, for we see a tower having its upper part carried off by the celestial fire, and two persons falling off it.

Number 70. Letter *hain.* Astral sign, the Ram.

The *hain* or *gnain* materialises the *vau.* It is the Material sense. The figure of one of the two falling victims reproduces in rough outline the letter. It is the first leaf, observes Papus, where we find a material construction. Symbols, the fall of Adam, the punishment of pride, the failure of the Mind. The balance is upset. General meaning—Ruin.

17. *The Star.* Nude young woman pouring on the dry soil the vital fluid of two urns, one of gold, the other of silver. On her head shines the Eight-pointed Star surrounded by seven stars. On a tree nearby a bird

prepares for flight. Hebrew letter *phe* or *pe*, thought, or *beth* (mouth), in its wider sense Tongue, hence Word. Here we have the Word in action (pouring out of the fluids) and nearby the symbol of the winged soul. This card compensates for good the evil influence of the last—spiritual rising after material downfall. The sin is forgiven. General meaning—Hope.

18. *The Moon*. The card shows the Moon in the sky, falling dew, two dogs howling, two towers, a crab rising from the bottom of the water. A path where drops of blood are falling moves towards the horizon.

The Crab denotes the sign of Cancer, the Moon a night filled with the howlings of the enemies of man and with dread (the bloodstains on the road). Bloody dew, or golden tears shed by Phoebe? The Hebrew *tsade* represents the end. Hence the towers represent the boundaries, no doubt the boundaries of the human mind. Hence its general meaning—Disappointment.

19. *The Sun*. The star of day sheds its rays on two child friends in a fortified spot.

It is the physical father of human beings lighting society, the towns, civilization.

The Hebrew *koph* denotes the axe, defence, effort, material, existence.

Here we have no longer the pale light of Selene, but the brilliant fire of Phoebus.

The mind was asleep, frightened, now awakens and seeks happiness.

The zodiacal sign is given by some authorities as Gemini, by others as Leo. General meaning—Happiness, success.

20. *Judgment*. The dead rise up from their graves at the sound of the trumpet of the Archangel. These dead are a man, a woman and a child—the human ternary. *Resch* is the letter, the sign of motion. Awakening, surprise, and above all rebirth, renewal.

*21. *The Fool*—and 22. *The World*. Some place the one before the other, and some allot the Fool the cipher 0 and to The World, cipher 21. These latter authorities, among whom are Waite and Crowley, also place the Fool (0) at the beginning of the Tarot pack. Picard and Etteilla place the World before the Fool, and see in it *Kether* or the kabbalistic crown between the four elements of a sphinx divided into four parts, and inside the crown Truth holding a magic wand in each hand. Eliphas Lévi sees here the summing up of the whole, the highest degree of initiation; Papus sees success; Picard gives as the general meaning—Reward. Afterwards as arcana O comes the *Fool*, a tramp carrying in his sack his faults and his vices; a dog follows and bites him. Meaning—Atonement. Elie Alta makes the Fool arcana 0-21 and the World arcana 22, as also does Papus.

Papus, whom we follow here, calls arcanum 21 *Mate* (checkmate) and

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*In most modern decks, The Fool is given the numeral 0, whereas The World is seen as Arcanum 21.

not the Fool, although he preserves the picture of the Fool with torn clothes, going carelessly towards a precipice where a crocodile waits to devour him. It is the picture, he says, of the situations to which we are led by passions which we are unable to rule, the lust of the flesh and its satisfaction; relative duration; instinct, the animal sign. The letter *shin* was the sign of relative duration.

On the other hand, *thau* (the breast) is the sign of signs, the sign of perfection. Its proper place is therefore the last card, representing the macrocosm and the microcosm, the whole of creation. The four elements of the divided sphinx are:—

Wand—iod—fire—Man.
Cup—hé—water—Lion.
Sword—vau—earth—Bull.
Pentacle—second hé—air—Eagle.*

General meaning of The World, according to Papus—Success, the Absolute, Fulfilment, Triumph.

This completes the cycle of the major arcana. It opens with the Juggler and closes on the World, after Man has passed through stages where he develops from his liberty in face of the elements which are at his disposal, until his final reward where he shines in the center of a crown.

We will now discuss the minor arcana. Their key, their connection is known. Each commentator has striven after abstruse explanation. Some are in favor of the Kabbalism of Papus, others prefer the mythological explanation, others again wish to identify them with the ordinary playing cards. Alta has his own interpretation, following Etteilla on whom he comments, and Count de Gibelin to some extent laughs at the general fancy. Like a good pupil we have adopted—for after all we must take one side or the other—the method of Eudes Picard which was recommended at a course of lectures on Hermetism which we attended. Anyone requiring more detail will be able to purchase his book (*Synthetic and Practical Manual of the Taroc*).†

In the opinion of Picard the major arcana represent the Causes, the minor leaves the Effects. From the upper plane of the former we pass to the lower plane of the latter, from the Celestial to the Terrestrial.

As is well known, the 56 minor arcana are divided into four groups of 14, each group going from 1 to 10, with four cards representing the human, social, hierarchical element. It may also be said that they are divided into two groups of 28, one straight (swords and wands) the other curved (cups and pentacles), the one active, the other passive.

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*According to Picard, the Cups correspond to air, the Wands to Fire, the Swords to Water, the Pentacles to Earth.

†Picard's book was originally published in French in 1909 under the title, *Manuel synthétique et pratique du Tarot* (Paris).

The following sums up the teach of each group:—

Sceptres (or Rods) [Wands]

Ace.—A hand holds a sceptre [Wand] surmounted with an orb, the whole surrounded by flames.[1]
Idea of action, of will, of command.

Sign—Letter, Command, Edict, Decree.

Two.—They are crossed above a moderate fire transforming damp into steam. In the middle of the figure there are some ears of corn, at the top grapes.

Sign—Co-operation, alliance of forces for the purposes of production.

Three.—They are arranged in a triangle. In the centre the caduceus. At the top a dog's head. Around hazelnut trees. All these are attributes of Mercury. Hence:—

Sign—The start of a life devoted to intellectual or commercial activity.

Four.—Arranged in a square supported by a lion. Ears of corn in the center. Strength and Fertility.

Sign—Intellectual fulfilment.

Five.—Arranged in a flaming pentagram (great moral activity).

Sign—Ambition, Irritability.

Six.—Arranged in two opposing triangles, one point towards the sky, one towards the earth. Again ears of corn, but their roots are gnawed by ghosts; on the horizon shines the rising sun.

Sign—Laziness and work alternating.

Seven.—Four set in a square and three in a triangle above them. The four elements within the square. The risen sun within the triangle. Victory of mind over matter.

Sign—Invention.

Eight.—They are set in a star; flames at the bottom of the picture, smoke at the top. Balance.

Sign—Poise. Surroundings favourable to life. The zone of exchanges. Commercial transactions.

Nine.—Four set in a square below 5 set in pentagram. Within the square a lamp engraved with the sign of fire. Above flames.

Signs—Prudence and foresight, experience and lucky speculations, a period of rest from action.

Ten.—Set in a flaming star.

Signs—Excessive activity. Work of genius. Harvests and travel.

Squire.—Kneeling down, he plants a sceptre into the ground not far away from a wood fire. Sign of dependence, and also of youth, as is the case with the other three squires of the Tarot.

Sign—Love of home, or youth having subordinate employment with an influential person.

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[1]For the purpose of showing the diversity of the Tarot packs, we illustrate some specimens from the Tarot of Etteilla, whereas our text corresponds to the engravings used by Eudes Picard. We repeat our regret that all occultists should not agree on the exact illustrations to be adopted.

Knight.—Galloping in the fire. On the right a ram, the first sign of the triangle of fire. At the bottom a helmet (as in the three other leaves of knights of cups, swords, pence).

Signs—Adult and unmarried—artist, actor, writer, stockbroker becoming known early.

Queen.—She holds a flaming sceptre, standing on an arrow (Sagittarius, second sign of fire).

Sign—Educated active artistic woman, or wife of a scientist, artist or business man.

King.—Standing on a lion in the midst of flames, a sceptre in his hand, before a railing bearing the attributes of fire.

Sign—Genius or great talent in all branches of activity.

The Pence (or Circles) [Pentacles]

Ace.—A rooted round penny. Elementary correspondence—the Earth.

Sign—Money looked at as representative of matter.

Two.—One rooted in the earth, with the effigies of the Earth and the Moon, the other in the air with the effigy of the Sun. It is the twofold idea of absorption and emancipation by means of gold, the law of exchanges.

Sign—Contract or business association.

Three.—Two buried in the soil (bearing roots and ghosts) with the double effigy of Capricorn and Taurus. One above under the influence of Mercury, the sign of successful effort.

Sign—An undertaking beginning to bring profit.

Four.—Surrounded by roots, in the midst of the picture the earth.

Sign—Fortune made, daughter to be born, underground animals and cryptogamous plants.

Five.—They are round a pentagram and branches intertwined. Five ants are engraved on the pentagram; reason enslaving wealth.

Sign—Economy or avarice.

Six.—Two interlaced triangles with pence at the points; but half the picture is underground, the other above; the first bears the symbols of Capricorn, the second the symbols of the three theological virtues (faith—cross; hope—anchor; charity—heart). Good and Evil in conflict.

Signs—Avarice and charity alternating. Bad or good use of money.

Seven.—Four pentacles in a square underground, three in a triangle above; the whole surrounded by a tree which at the top has branches with leaves. The seven planets engraved on the seven circles.

Sign—Charity.

Eight.—Placed on the eight points of a star, four below ground, four above. Equality.

Signs—Fair division of property. Legacy. Girl. Minerals.

Nine.—Four in a square below ground and interlaced with branches.

Five in a pentagram in the air surrounded with leaves. Profitable investment of money.

Sign—Purchase of landed property. Exploitation of mine. Grandmother.

Ten.—In a circle, half underground where vegetation is busy. Evolution of matter.

Signs—Gains and losses of money, especially by gambling. Gifts. Treasures found.

Squire.—Balanced on a disc rolling between two stiff small trees. Unjustified ambitions in money matters.

Signs—Domestics and thieves.

Knight.—He moves bareheaded (his helmet has fallen off) between branches covered with young leaves. Head of Taurus, the first sign of the triangle of the Earth; below this helmets. Ambitious, wanting to possess quickly and much. His helmet has fallen off, and his reason no longer has a shield.

Signs—Gamblers, croupiers, fortune hunters, exploiters of women.

Queen.—A penny above her. A balcony behind. Woman skilful in getting rich.

Sign—Courtesan or new rich.

King.—Is seated on a throne ornamented with two Capricorn heads, at the summit of a rock, a sceptre in one hand, a penny in the other. The power of gold which is self-sufficient and has been obtained at the price of desolation.

Sign—The new rich.

The Cups

Ace.—Cup engraved with the signs of the Air (Gemini, Libra, Aquarius) containing a miniature castle. Above a butterfly flying away. This indicates the house (and the family) moved by confused passions, with the aerial soul planing above.

Sign—The family, the home.

Two.—They are in the midst of a crown of roses (the flower of Venus) the symbol of a beneficent binary (sun active in one, moon passive in the other). Tendency to the union of two magnetic principles.

Sign—Prospect of sentimental union.

Three.—Set in triangle with an egg in the middle (shewn in germ), a butterfly above and flowers (the awakening of Nature). It is the beginning of the evolution of love.

Sign—Pregnancy.

Four.—Set quadrilaterally, two vertically, two horizontally. In the center the eagle breaks the egg. Above—Gemini. At the sides—ears of corn.

Five.—Set on the sides of a pentagram. All around flowers, birds and

butterflies. Wisdom and Will-power rule feeling. In the center an owl betokens thought.

Sign—Renunciation. Discernment.

Six.—Set in two opposing triangles and again with birds, flowers and butterflies. Three cups head upwards, three head downwards. The binary producing the ternary. Reminds of major arcanum 6. Hence, indecision in love affair.

Sign—Scruples, indecision of heart about a marriage.

Seven.—Four at bottom set in square, three at top set in triangle. Flowers in full bloom.

Sign—Fortunate solution of material questions interfering with love plans.

Eight.—Eight cups consisting of butterflies' wings and set in a star. Balance, the age of reason.

Sign—Love returned. A boy of seven.

Nine.—Four set in a square and five in a pentagram. A butterfly and flowers. Anxiety.

Sign—Respect for family traditions and principles. Grandfather.

Ten.—Arranged in a circle and separated by flowers. The perfection of sentiment.

Sign—Friends.

Squire.—He is kneeling between two vases of flowers, and turning towards one of them, he smells it. It is the youth the slave of the first attractions of love. Trouble at the beginning of the connection.

Sign—Young man tormented by love.

Knight.—He is over a cup decorated with flowers. Above Gemini (first sign of the triangle of Air). Conception of conquest and of victory in love.

Sign—The seducer.

Queen.—She holds a cup out of which flies a butterfly (the soul). Below a cup held by two eagles and in front the sign of Libra (the second of the triangles of Air).

Sign—The Wife fulfilled, the Mother.

King.—He has a pickaxe in one hand, in the other a sceptre with a butterfly, before him a cup standing on a pedestal from which escape four streamlets of water.

The Swords

Ace.—A sword which a hand plunges straight into the water where it pierces a crab. In the sky the crescent of the Moon. Elementary correspondence—Water.

Sign—Struggle.

Two.—Set at angles in opposing directions. The one touches with its

point the stormy sky, the other the bottom of a turbulent sea. Antagonism between water and fire, between opposing forces.

Sign—Break, duel.

Three.—Set in triangle in disturbed water. The two swords at the side drive with their points a fish on its back (therefore dead). Three leaves of nenuphar fall into the bottom of the water.

Sign—Perverted instincts. Morbid condition.

Four.—Set in a cross, the points meeting in water surrounded by luminous crescents. Signs of Scorpio round the points, of Cancer at the top. Fulfilment of evil.

Sign—Ill event (illness or murderous attack).

Five.—In a pentagram on a disturbed sea. Above, the eye of God.

Sign—Remorse, call of conscience.

Six.—Set in two opposing triangles, the point of one in the air, the point of the other under water. In the air two rams' heads; under the water the crab. Struggle between servitude and enfranchisement.

Sign—Dependence. Doubtful condition of health.

Seven.—Four in a square in the water, and three in a triangle, where the cold Moon, the mistress of the night, looks at the submerged Sun. Domination of darkness over light.

Sign—Theft, betrayal.

Eight.—In a star, two swords being on the water level, three below, three above. Balance.

Sign—Condemning Justice.

Nine.—Four in a submerged square. Five in pentacle in the air with leaves of nenuphar. Two fishes seem to try to leap out of their element—the attraction of Evil.

Sign—Hatred, envy, intoxication, decrepitude.

Ten.—In circle, five above the water, five in the water. The Moon in its four phases. This leaf tells the various forms of Evil and of the menaces of Destiny.

Sign—Enemies and illnesses.

Squire.—Standing on a draught board at the water side, spying.

Sign—Night prowlers and soldiers.

Knight.—His horse swims in midstream. Helmet and Scorpio above him.

Signs—Adventurers, fanatics, subordinary chiefs, advocates, officials at the law courts, rebels.

Queen.—Standing on the Crescent of the Moon floating on the water. The sign of Cancer in the air. The symbol of the daring woman armed with the sword of struggle.

Sign—The plotter.

King.—The same position as the Queen on the Crescent Moon

floating in mid-river. The sword touches two fishes. It is a Jupiterian King.

Sign—Officers, priests and magistrates.

Once in possession of the Key, the Tarot, this formidable Summary of Knowledge and of Fate, may be applied to everything relating to Man, as Papus has shown in his *Gipsy Taroc*; but we are unable to follow the Magician through his explanations which, as he himself says on the red cover of his book, are only intended for the initiate.

All we will say is that by the aid of the Tarot we first of all find symbolically the threefold theogonic, androgonic and cosmogonic theory of the ancient Magi. M. Charles Barlet has shown how in the major arcana of the Tarot is found the double current of the progressive Materialisation or Involution of the God-Mind, and the progressive redivinisation or evolution of Matter (see Third Part) which is the basis of Theosophy. F. G. Lacuria in *Harmonies of the Being Expressed in Numbers*, and Wronski in *Apodictics*, have arrived at similar conclusions, namely that all the ancient theogonies are in agreement in their first principles.

The Tarot also explains Androgony or the theory of Man who, by analogy, becomes a creator on the Earth (as is taught by the minor arcana), and whose Body comes from the Universe, his Soul from the astral plane, his Mind from God himself.

Finaly the Tarot is a Cosmogony and reminds us that the Universe is the result of the participation of the Human in the creative acts of the Divine. Jacob Boehme and Claude de Saint Martin have thoroughly dealt with this point.

This is not all. The Tarot may also be studied from the astronomic point of view, for in it we find the four seasons, the twelve months (or signs of the Zodiac), the thirty-six decani and the seven planets. Christian, Ely Star, and Oswald Wirth have formulated extraordinary astrological theories, the first in his *History of Magic*, the second in his *Mysteries of the Horoscope* of which we have already spoken. Wirth has drawn up a table of the correspondences of the major arcana with the principal constellations of the Zodiac and pentacles too complicated to be dealt with here.

There is the Tarot of initiation with which Charles Barlet has dealt at length, and which according to him contains the secret of Theosophy, the why and wherefore of the combination of Force and Matter, the union into one whole of Religion, Philosophy, Wisdom and Science.

There is the Tarot of the Kabbala, dealt with by Etteilla according to the *Book of Thot* (which is the Egyptian Tarot, also explained by Stanislas de Guaïta, and based on Numbers).

And finally there is the Tarot of divination.

In these circumstances it is easily understood that the Tarot has excited an intense interest among many. The following is a list of its main students:—

Raymond Lullius (1235–1315), the occultist and alchemist, whose doctrine called the *Ars Magna* is founded on the use of the Tarot.

Jerome Cardon (1501–1576), professor of mathematics and of medicine, whose *Treatise on Subtlety* is based on the keys of the Tarot.

Guillaume Postel (1510–1581): *The Key to Hidden Things.*

Count de Gebelin (1725–1784): *The Primitive World* (key to the Egyptian Tarot).

Etteilla (alias Alliette), the renewer of the Tarot pack and of its kabbalistic explanation.

Claude de Saint Martin, called the Unknown Philosopher (1743–1803) the disciple of Boehme and Pasqualis, the founder of the Martinist orders.

J. A. Vaillant who spent many long years among the gypsies and verbally received their traditions which he transcribed in his *Roms,* his *Bible of the Gipsies,* his *Magic Key to Fiction and Fact.*

Christian, the librarian of the Arsenal. See *The Red Man of the Tuileries* (1854).

Eliphas Lévi in his *Dogma and Ritual of High Magic* (1861) based on the Tarot.

Stanislas de Guaïta, the learned Kabbalist: *On the Threshold of Mystery, The Serpent of Genesis.*

There are also others, like Peladan, Barlet, Wirth, Ely Star, Blavatsky, Papus, Charles de Sivry, Elie Alta, Eudes Picard, Paul Jagot.*

Those who, with the help of these writers, desire to go more deeply into the old Hermetic Wisdom will find in it great profit, and above all an admirable mental exercise. It will easily be understood that we were not able to deal more at length with this supreme and subtle science of Olden Times in this work which only intends to arouse interest and respect for it.

THE INTERPRETATION OF DREAMS (ONEROMANCY)†

We shall in the main give those meanings which have unanimous opinion in their favor, this being a sign of tradition and moral value.

Abandonment—misfortune, quarrel.
Abbey—consolation for worries.
Abduction—success.
Absinthe—sorrow, illness.
Abyss (go along one)—approaching danger.
Abyss (fall into one)—immediate danger.
Abyss (see one)—wise warning.
Accident—danger.
Accident (to the head)—danger to oneself or to one's father.

*In this writer's opinion the best practical books on the Tarot are those by Miss Eden Gray and Aleister Crowley's *The Book of Thoth* (see Bibliography). The best Tarot deck is the Rider Pack, designed by Pamela Colman Smith under the direction of Edward A. Waite.

†From *The Encyclopedia of Occult Sciences.* New York, 1939.

Accident (to the right foot)—danger to one's brother or sister.
Accident (to the left foot)—danger to a servant.
Accident (to the right hand)—danger to one's mother.
Accident (to the left hand)—danger to one's children.
Accused (to be)—by a man, good news.
Accused (to be)—by a woman, bad news.
Actor—falseness, deceit.
Aeroplane—ambition, success.
Affront—blazing success.
Alms (given)—great joy.
Alms (received)—loss of employment.
Altar—joy, consolation.
Amazon—mysterious woman.
Ambulance—wound, illness.
Ambush—betrayal.
Amputation—wounds, injustices, disappointments.
Angel—protection, happiness.
Angelus—great joy.
Anger—reconciliation.
Animals (a herd)—prosperity.
Ants—activity, health.
Anvil—fruitful perseverance.
Applause—reproach.
Apricots—health, pleasure.
Army (on the march)—a great event coming.
Asphyxia—signs of asthma, see the doctor.
Assembly of men—trickery.
Assembly of women—gossip.
Asthma—consult the doctor.
Attack—serious danger.
Avalanche—serious danger.
Avenue—happy and easy life.
Axe—strength of character.
Azalea—expensive flattery.

Babies—luck in home.
Bag (full)—produce, abundance.
Bag (empty)—laziness, cares.
Bait—deceit, cheating.
Balcony—ephemeral honours.
Balcony (collapsing)—catastrophe.
Ball—opportunity to seize.
Ball (rolling)—success delayed.
Bank of moss—small task.
Banner—glory, honours.
Baptism—desire fulfilled.
Barking—beware.
Barley—joy and health.
Barrel (full)—abundance, wealth.
Barrel (empty)—poverty.
Barrel (full)—prosperity.
Barrel (empty)—tightness of money.
Barn—poverty.
Basement of house—anguish, torment.
Basket (full)—pleasant invitation.
Basket (empty)—passing worry.
Basket (full)—economy, success.
Basket (empty)—beware.
Bat—torment and peril.
Bath—see water.
Bath (too hot or too cold)—passing worry.
Battle (field)—illness.
Beans (white)—hateful omen.
Beans (black)—grave danger imminent.
Bear—awkward friend.
Beard (cut)—danger of illness.
Beard (fair)—good counsel.
Beard (black)—betrayal.
Bed (well made)—cleanliness, rest.
Bed (unmade)—disorder, mistake.
Bed (empty)—appointment, disappointment.
Bed (occupied)—indisposition, illness.
Bed (go to)—indecision, bother.
Bees—successful work.
Bees (stinging)—bother, check.
Bees (dead)—loss of money.
Beggar—check, sorrow.
Bell—good news.
Bell (alarm)—alarms justified.
Belt—faithful love.
Bitch—joy, satisfaction.
Bicycle—early success.
Binoculars—you are being deceived.
Biscuits—cheerful reunion.
Bite—hatred, jealousy, wound.
Birth—good luck.
Birds—joy, good news.
Birdcage—serious slander.
Blindness—deceit, betrayal.
Blows—break.
Blade (of knife)—betrayal.
Blood—illness, wound.
Bouquet—disappointment.
Bottle (full)—joy, pleasure.
Bottle (empty)—disappointment, illness.
Bottle (broken)—great quarrel.

Boat (sailing)—fortunate journey.
Boat (stationary)—joy, good news.
Boat (upset)—serious worries.
Boat (entering into harbour)—fruitful labour.
Bones—omen of catastrophe.
Boar—violent enemies.
Bolt—secret sorrow.
Brigand—squabble, loss of money.
Broom (sweep)—bother discovered.
Breast—wealth, abundance.
Bread (white or fresh)—coming good luck.
Bread (brown or stale)—fatigue, worry.
Bridge (crossed)—happy solution.
Bridge (broken)—difficult position.
Break—renewal of affection.
Build—position threatened.
Butter—excellent omen for material interests.
Buttons (sew them on)—conjugal happiness.
Burns—success.
Bushes—triumph over obstacles.
Burglar—keep it secret.
Burial—early marriage.
Burial (one's own)—serious illness.
Bumblebee—thoughtlessness, importunity.
Butterfly—inconstancy.

Cave (deep)—anguish.
Candle (alight)—birth.
Candle (out)—death.
Candle (wax)—birth.
Cage (empty)—break, marriage broken off.
Cage (full of birds)—cares passed away.
Camp—rest and holiday.
Cards (playing cards)—loss of money.
Cards (to play)—useless expenditure.
Cards (to see them played)—deceit, cheating.
Cards (to read them)—dangerous undertaking.
Cavern—great sorrow.
Camel—hard work.
Cat—treason, perfidy.
Castle—happy event.
Castle (in ruins)—distress.
Caterpillar—betrayal.
Cake—family festivity, or pleasant surprise.
Cemetery—news of death.
Cherries (sour)—tears threatened.
Cherries (sweet)—joy in love.
Chain—sorrow, suffering.
Chariot—sure reward.
Chocolate—satisfaction.
Child (ugly)—contrariness.
Child (beautiful)—satisfaction.
Child (punish it)—injustice.
Child (see it ill)—heart trouble.
Chilblains—indiscretion, worry.
Cheese—gain, profit.
Chestnuts (cook them)—you will be exploited.
Chestnuts (eat them)—difficult business matter.
Cider—joy, gaiety.
Cistern—serious peril.
Cloister—despair and peace.
Clock—important business matter.
Cloak—protection.
Clouds—squabble.
Coffee (drink it)—fatigue, cares.
Coffee (upset it)—upsets.
Coffee (beans)—bad omen.
Country (devastated)—sorrow, danger.
Coffins—joy, recovery.
Coal (burning)—happiness, success.
Coal (burnt out)—sorrow, death.
Cottage—happy and simple life.
Coachman—vain exertion.
College—gaiety.
Comedy—you are being laughed at.
Cock (crowing)—early success.
Cock (not crowing)—rivalries, quarrels.
Convent—see cloister.
Cow (fat)—abundance.
Cow (lean)—famine.
Confinement—joy, prosperity.
Crutches—accident, infirmity.
Cradle—hope realised.
Crown (of gold)—honours, vanity.
Crown (of leaves)—sign of pleasure.
Crape—early mourning.
Crime (see it)—exaggerated fear.
Crime (commit it)—victory.
Cross—good luck, triumph.
Crab—separation, disunion.
Crowd—importunity.
Currants—squabbles, disputes.
Currants (out of season)—unfaithfulness.
Cyclone—catastrophe.

Dance—gaiety.
Dancing (see it)—bad dream.
Death agony (see one)—good omen for the patient.
Death agony (one's own)—take care of yourself.
Declaration (of love)—mystification.
Decoration—joy, honours.
Derailment—disorder.
Descent—catastrophe.
Desert—disappointment, abandonment.
Detonation—scandal.
Devil—torment, peril.
Death (see one's own)—flourishing health.
Dice—fatal loss.
Discussion—dispute, perfect agreement.
Ditch—obstacle.
Ditch (to jump it)—joy, success.
Ditch (to fall into)—cares at home.
Donkey—hateful omen.
Donkey (running)—disappointment, sorrow.
Donkey (resting)—slander.
Donkey (black)—illness of a near relative.
Donkey (braying)—serious troubles.
Dog—friendship or faithful love.
Dog (white)—happy omen.
Dog (grey or black)—misfortune.
Dog (yellow)—ruin.
Dog (red)—discord or war.
Dog (mad)—enmity.
Dog (barking)—good sign.
Dog (howling)—bad news.
Dove—happy event.
Douche—charming news.
Doe—victory over one's enemies.
Doctor—illness soon.
Doll—ephemeral pleasure.
Drinking trough—unimportant losses.
Drunkenness (one's own)—sure success. (*See a drunken woman*—indisposition).
Drowned person (see one)—sorrow followed by joy.
Drowned person (save one)—service rendered.
Drown—coming danger.
Duck—anonymous letter.
Duel—discord without results.
Dungheap—dishonour.
Dungeon—fatal results.
Dwarf—enemies, failure of undertaking.

Eagle—prosperity.
Eagle (dead)—ruin.
Eagle (wounded)—loss of money.
Earthquake—serious danger.
Eel (alive)—you will miss a success.
Eel (dead)—revenge carried through.
Eggs (broken)—quarrel, misfortune.
Eggs (whole)—abundance.
Eggs (red)—abundance.
Eggs (scrambled)—discord.
Elephant—certain victory.
Embroider—quiet happiness.
Empress—fatal pride.
Enemies—salutary distrust.
Epaulets—honours, triumph.
Exile (emigration)—break, sorrow.
Eyes (beautiful)—sincere love.
Eyes (diseased)—bad business.
Eye (lost)—death of near relative.
Eclipse—failure, death.
Easy chair—change of employment.

Fall—confusion, anaemia.
Fall (frequent dream)—weak heart (physiology).
Fainting—coming illness.
Fan—gaiety, futility.
Famine—vain efforts.
Family—sign of joy.
Fairy—wishes realised.
Fasting—unfounded fears.
Fair(country—enjoyments.
Factory—profitable labour.
Face (cheerful)—happiness, long life.
Face (sad)—worry, idleness.
Face (beautiful)—pleasant visit.
Face (ugly)—premature death.
Fear (have it)—take care of your heart (physiology).
Feather—frivolity, worry.
Feather (colored)—see generally colours.
Fishbones—obstacles surmounted.
Fireplace (with fire)—family pleasures.
Fireplace (empty)—sorrow, loneliness.
Figures—cerebral anaemia.
Fire (to light it)—important event.
Fire (with smoke)—threat of a quarrel.
Fire (without smoke)—enjoyment, health.
Fire (conflagration)—great joy.
Fire (burning)—dangerous enemies.

Fire (gone out)—sorrow.
Fig—sincere love.
Fishing (for big fish)—joy, happiness.
Fishing (for small fish)—limited success.
Fishing (see it)—betrayal.
Fight—failure of business matters.
Fir tree—constancy.
Fir tree (in forest)—health, long life.
Flag—change, success.
Flame (erect)—triumph.
Flame (brilliant)—success.
Flame (red)—anger.
Flame (gone out)—disillusion.
Flowers—joy, love.
Flowers (white)—sign of death.
Flowers (red)—recovery from illness.
Flowers (received)—kindness.
Flowers (given)—friendship.
Flowers (in the garden)—country walk.
Flowers (faded)—disappointed hope.
Flies—teasing.
Fleas, lice—unpleasantness, worry.
Fleas, lice (kill them)—triumph over worries.
Flight (aerial)—triumph, honour.
Foot (cut off)—pain, damages.
Foot (diseased)—affairs going well.
Foot (soiled)—tribulations, bothers.
Fox (kill it)—success.
Ford—success, victory.
Follow one's own funeral—notable success.
Fountain—see water.
Frog—indiscretion.
Friend—good omen.
Fury (harpy)—very bad sign.
Fusee—ephemeral pleasure.

Gag—betrayal, accident.
Gaiety—coming sorrow.
Gallows—success.
Game (alive)—hope of wealth.
Game (dead)—gain, present.
Game (high)—loss of money.
Garden (with flowers)—pleasant surprise.
Garden (bare)—passing shortness of money.
Gambling—good, if one loses.
Gambling—bad, if one wins.
Ghost (white)—joy, consolation, happiness, health.
Ghost (black)—sorrow, deceit, mourning.
Ghosts (several)—distress.
Ghost (speaking)—advice to listen to.
Ghost (dead)—long and happy life.
Ghost (dressed)—threat of serious illness.
Giant—too much ambition, check.
Gloves (to put them on)—pleasure trip.
Gloves (to take them off)—upset.
Gloves (lost them)—commit a blunder.
Gloves (coloured)—see generally colours.
Gloves (clean)—satisfaction.
Gloves (soiled)—bother, insult.
Gloves (with holes)—humiliation.
Glass (full)—sentimental message.
Glass (empty)—poverty, distress.
Glass (broken)—omen of success.
Gossip—spite, uneasiness.
Goat (white)—inconstancy in love.
Goat (black)—coming misfortune.
God (to see him)—assured success.
God (pray to him)—consolation.
God (speak to him)—happiness.
Goose—abundance.
Gout—illness.
Go up—efforts to success.
Goose—insincere compliments.
Gold—loss of money.
Grind (corn)—abundance, wealth.
Grind (coffee)—pleasant success.
Grind (pepper)—sorrow, melancholy.
Grasshopper—omen of loss.
Gun (cannon)—hope unfulfilled.
Gun—deceptive gain.
Gulf—see abyss.
Guillotine—see scaffold.
Guitar—declaration of love.
Gull—safe journey.

Hair—costly trickery.
Harlequin—love of the unknown.
Halo—esteem, glory.
Hangman—bad news.
Hat—bitter disillusion.
Hay—profitable business.
Hail—worries, sorrow.
Hall—loss of money.
Hammock (fall out of)—unstable position.
Hammock (lying in it)—carelessness.
Harp—pleasure, happiness.
Hand—flattery.
Hand (cut off)—disunion, loss of a friend.
Hand (dirty)—visit from an applicant.
Hammer—lack of skill, imprudence.

Hanged person—agreeable surprise.
Harvest (good)—wealth, abundance.
Harvest (bad)—exploitation.
Hearse—triumph, festivity.
Hell—quarrels.
Hermit—quiet life.
Hedge (jumped across)—get out of a difficulty.
Hedge (not jumped)—obstacle.
Hedgehog—struggle, difficulties.
Heron (to the left)—miscalculation, failure.
Heron (to the right, or on one foot)—good luck.
Hen (white)—festivity.
Hen (black)—news.
Hen (coloured)—honest competence.
Hen (fat)—wealth.
Hen (thin)—mediocrity.
Hens (several)—scandal and gossip.
Hen (pecking)—ruin.
Head (living)—good omen.
Head (dead)—mourning, ambush.
Head (swollen)—wealth, pride.
Head (big)—power.
Head (cut off)—liberty, deliverance.
Head (shaved)—very bad omen.
Horseman (galloping)—success in an undertaking.
Horseman (falling off)—danger of great reverses.
Horse (white)—wealth, success.
Horse (black)—sorrow followed by pleasure.
Horse (grey or piebald)—unquiet life.
Horse (coloured)—small profit.
Horse (harnessed)—good omen.
Horse (running)—early success.
Horse (falling)—sad news.
Horseshoe—happy journey.
Honours (rendered)—good omen.
Honours (received)—slander.
Hospital—distress, sorrow.
Holly—honour well kept.
Honey—success in business.
Hunchback—happiness.
Hut—isolation, solitude.
Hunting—useless labour.
Hunting horn—sorrow, check.
Hunger—vain efforts.
Hyacinth—sincere affection.

Ice—ambushes, dangers.
Ice (cream)—profitable gain.
Idlers—important counsels.
Idiot—upset.
Idol—omen of bad luck.
Illumination—ephemeral joy.
Illness—melancholy, sorrow.
Inn—worry, bothers.
Infirmity—you will help a friend.
Iron (red hot)—risky undertaking.
Island—abandonment.
Ivy—faithful friendship.
Impasse—foolish undertaking.

Jaguar—bad omen.
Jam—squabbles with friends.
Jam (to eat it)—happy omen.
Jaundice—unforseen wealth.
Jewels—money affairs.
Jewels (precious stones)—various, according to the stone.
Jewels (imitation)—unlucky vanity.
Jealousy—hide your happiness.
Journey—hazardous enterprise.
Judge (one)—good omen.
Judges (several)—discord, break.

Key—appointment missed.
Kitchen—good profit.
Kiosk—adventure in the country.
Killing—fatal omen.
Knife—danger, peril.
Knot—embarrassment, difficulties.
Kiss—deceit, betrayal.

Lambs (carry them)—complete satisfaction.
Lambs (kill them)—serious menace.[1]
Lawyer—lawsuit, poverty.
Lace—frivolity.
Ladder (going up it)—patience, success.
Ladder (going down it)—success doubtful.
Ladder (to fall off it)—total failure.
Lark (flying)—coming wealth.
Lark (singing)—pleasant news.
Lark (caught)—loss of money.
Labourer—prosperity, wealth.
Labyrinth—mystery revealed.
Lamp (alight)—clear business.
Lamp (extinguished)—you are being duped.
Lantern—be prudent.
Laurel—content, success, marriage.

[1]Also lambs coming near—marriage; mad—wealth and its worries (*Présages* by P. Vierzon).

Laurel (pick it)—triumph.
Laurel (to be covered with it)—vanity.
Laughter—coming sorrow.
Leaves (budding)—birth.
Leaves (dead)—serious illness.
Legacy—loss of money, distress.
Legs (pains in)—cares, sorrow.
Legs (cut off)—sad news.
Legs (wooden)—support lost.
Letter (received)—news very soon.
Letter (sent)—neglect of friendship.
Letter (anonymous)—worries soon.
Letter (illegible)—crooked business.
Letter (torn)—break.
Light (to, a candle, a lamp, a fire)—success in love.
Limp, Limping—hard earned success.
Lightning (to the right)—happy omen.
Lightning (to the left)—family discord.
Lips—frankness, security.
Lizard—wise distrust.
Linen (clean)—considerable legacy.
Linen (white)—marriage, happiness.
Linen (soiled)—illness, death.
Linen (worn out)—ruin.
Linen (washed)—disorder, difficulty.
Linen (changed)—a visit soon.
Lion—powerful adversary.
Lighthouse—good advice, protection.
Load—fruitful effort.
Lock (broken)—risk of theft.
Loft—see barn.
Lottery—bad luck.
Lyre—hope.

Maps—long journey.
Matches (burning)—honour, success.
Matches (not lighting)—misunderstood affection.
Mason—death, legacy.
Man with one arm—bother.
Marble—unfeeling friend.
Marriage—death.
Mask—betrayal, lies.
Mass—internal joy.
Magpie—bad omen.
Marsh—see water.
Medal—vanity, success.
Meat—gaiety, profit.
Mirror—gallantry.
Mistletoe—happy omen.
Military cap (put it on)—triumph.
Military cap (take it off)—disappointments.
Milk (drink it)—peaceful happiness.
Milk (upset it)—unrealisable plan.
Millstone—enormous efforts.
Mill (going)—joy, wealth.
Mill (stopped)—sorrow, useless efforts.
Mill (windmill)—journey.
Mill (watermill)—difficult undertaking.
Money (to find it)—trouble threatening.
Money (lost)—unhoped for success.
Money (counted)—important gain.
Money (spent)—ruin.
Moon—fatal omen.
Moon (full)—delay.
Moon (increasing)—deceit at home.
Moon (pale)—sorrow.
Moon (misty)—illness.
Mother—good omen.
Monk (dressed in white)—promise of success.
Money—loss of money.
Monster—omen of misfortune.
Mountain (climb it)—improvement.
Mountain (go down it)—sign of the opposite.
Monkey—mockery.
Mouse—loss of money lent.
Murder—see crime.
Mud—serious worry.
Muddy (to get)—coming danger.
Mushrooms—long life, protection.
Mute (at funeral)—good news.
Muff—comfortable life.
Mustard—bad sign.
Mule—business difficulties.
Museum—intellectual pleasure.
Music (pleasant)—good omen.
Music (discordant)—slander.

Nails—unexpected news.
Nails (twisted)—great difficulties.
Naked (to be)—insult, poverty.
Naked (see some one)—scandal, slander.
Nails (finger, cut)—worry, quarrel.
Nails (finger, bitten)—pain.
Needles—spite, slander.
Needles (packet of)—bothers, cares.
Needles (falling)—lawsuit, worries.
Needles (broken)—loss of work.
Necklace—ephemeral feeling.
Nets (full)—wealth.
Nets (empty)—poverty.

Nets (torn)—disappointment.
Negro—beware.
Nest (seen from outside)—birth, profit.
Nest (full)—omen of good luck.
Nest (full of serpents)—great worry.
Nettles—suffering, betrayal.
Nightmare—danger, indigestion.
Night (clear)—success, happiness.
Night (dark)—sign of bad luck.
Noise—worry, quarrel.
Notary—receipt of money.
Number—profit, present.
Nun—protection, consolation.
Nurse—prosperity.
Nuts, hazelnuts—difficulties which can be overcome.

Oak tree (cut down)—loss of a friend.
Officer—fortunate event.
Olives—olive tree, peace, reconciliation.
Old man—happiness in the family.
One-eyed person—troublesome omen.
Oven (alight)—ease, abundance.
Oven (gone out)—distress.
Owl—don't start anything next day.
Ox (fat)—abundance.
Ox (thin)—bad harvest.
Ox (yoked)—quiet happiness.
Ox (mad)—quarrel.
Ox (stopping)—fatal indecision.
Oysters—easy and sure profit.

Pancake—pleasure, surprise.
Palace (see it)—distress, sorrow.
Palace (inhabit it)—pride in the wrong place.
Panther—fatal omen.
Park—pain, melancholy.
Parrot—indiscretion, slander.
Penknife—squabble, unfaithfulness.
Peacock—pride in the wrong place.
Peacock (with spread tail)—rich marriage.
Perfumes—see Smells.
Pearl—disillusion, sorrow.
Peas (green)—perfect happiness.
Peas (dry)—coming marriage.
Pheasant—happy event.
Pin—wounded self-esteem.
Pit (to fall into it)—fatal omen.
Pitchfork—sterile labour.
Pictures—pleasures to come.
Pigeon—sincere love.
Pipe—small satisfaction.
Pipe (broken)—quarrel.
Pig—difficulties, damage.
Platform—protection, honour.
Poppy—pleasure, amusement.
Pond—see Water.
Postman—letter coming.
Policeman—absolute safety.
Poverty—profitable change.
Post, T shaped—success.
Procession—funeral.
Procession (wedding)—funeral procession.
Presents (at New Year)—loss of money.
Prison (enter it)—fatigue, oppression.
Prison (come out)—recovery from illness, fatigue.
Procession—luck on journey.
Promenade—tranquillity, security, quick joy.
Purchase—gain, profit.
Purse (full)—loss of money.
Purse (empty)—unexpected profit.
Public-house—depressing influences.
Pump—difficulty, fatigue.

Quail—serious difficulties.

Rainbow—end of troubles.
Rain—despotism, tyranny.
Raven (to the left)—danger of death.
Raven (to the right)—disappointment, sorrow.
Railing—serious worry.
Rabbit (white)—Friendship, success.
Rabbit (grey)—marriage.
Rabbit (black)—lies, reverses.
Rabbit (eat it)—recovery from illness.
Rabbit (kill it)—danger of betrayal.
Railway engine—great journey.
Railway engine (derailed)—fatal hurry.
Rain (fine)—worry, difficulty.
Rain (heavy)—wealth, abundance.
Rain (storm)—accident.
Raisins (ripe)—covetousness, enjoyment.
Razor—quarrel, dispute.
Raisins (eat them)—slight drunkenness, beware!
Rat—hidden enemies.
Raft—safety.
Removal—change of employment.
Reaping—lucrative labour.
Reading—pleasure.
Ring—engagement, reconciliation.

Ring (as present)—marriage, protection.
Ring (broken)—divorce.
Riot—worries, jealousies.
River—see Water.
Road (broad)—happy life.
Road (narrow)—deceit.
Road (dusty)—disagreements.
Rope—fetters.
Rocks (at sea)—difficulties.
Rowing—aim attained.
Rose (given)—sympathy bestowed.
Rose (received)—worldly success.
Running—success.
Ruins—sorrow, reverses.

Safe, strong box (full)—constant cares.
Safe, strong box (empty)—success in the end.
Sale—loss, tightness of money.
Sand—uncertainty, disappointment.
Salt—excellent omen.
Salt (upset)—squabbles, sorrow.
Sailor—uncertainty, danger.
Scissors—quarrel, death of friend.
Scales (weighing)—legal business.
Scream—bad news.
Scaffold—honours, high position.
Scorpion—serious loss.
Seat (to sit down on it)—serious business.
Seat (of wood)—moderate profit.
Seat (of stone)—important profit.
Servant—tedious visit.
Sea (calm)—happiness, success.
Sea (stormy)—anger, check.
Serenade—sentimental jealousy.
Shelter (see a)—faithful friend.
Shelter (seek a)—worry threatening.
Shepherd—perfect happiness.
Sheep—good omen.
Sheet (bed)—prosperity, happiness.
Shaving—loss of money.
Silver plate—avarice, bothers.
Sing (hear singing)—sorrow to endure.
Sing (oneself)—complete joy.
Silks—scandal, gossip.
Shipwreck (make)—delay.
Shipwreck (escape)—good omen.
Ship—see Boat.
Sky (blue)—sign of happiness.
Sky (dark)—passing worries.
Sky (stormy)—change of position.
Skating—easy gain.
Skein (of yarn)—difficult position.
Skittles (play at)—pleasure.
Skittles (upset)—failure of plan.
Slaughter house—gains, success.
Smoke—disastrous business affair.
Smoke (going straight up)—difficulties overcome.
Smoke (white)—small worries.
Smoke (grey)—painful worries.
Smoke (dark)—great sorrow.
Smells (pleasant)—good omen.
Smells (unpleasant)—great worry.
Snail—honours and slander.
Snow—beginning of love.
Snake—someone has a grudge against you.
Snake (kill it)—victory.
Song (sacred)—sign of sorrow.
Sorrow—early consolation.
Sowing—joy, wealth.
Spider—lawsuit, betrayal.
Spitting—insult, despising.
Spirits (celestial)—see Saints.
Spectacles—disgrace, melancholy.
Spinning wheel—poverty, weakness.
Squabble—affection, disagreement.
Stockings (silk)—money for you.
Stockings (in holes)—approaching tightness of money.
Stockings (darned)—family pleasures.
Stockings (to be without)—be careful.
Stockings (to take them off)—change of fortune, simplicity.
Stick—travel worries.
Stoutness—wealth.
Stoutness (lost)—poverty.
Stairs (to go up)—profitable effort.
Stairs (to go down)—loss of employment.
Stairs (to fall down)—peril of illness.
Stars (pale)—life of poverty.
Stars (brilliant)—happy destiny.
Stars (shooting)—certain success.
Straw (in stacks)—wealth, abundance.
Straw (in sheaves)—economy.
Straw (in barn)—income.
Straw (wet)—prison.
Straw (on fire)—money lost.
Stones—see Pebbles.
Sun (rising)—joy.
Sun (blazing)—success, triumph.

Sun (hidden)—struggles.
Sun (red)—discord, war.
Sugar—confidence betrayed.
Suicide—upsets.
Suit-case—short journey.
Swallow—family happiness.
Swallow (leaving the house)—unhappiness enters it.
Swallow (coming in)—good news from afar.
Swallow (dead)—lost affection.
Swallow (kill it)—ingratitude.
Sweets (receive them)—flattery.
Sweets (give them)—attentions well received.
Sweets (eat them)—futile spendings.
Swan (white)—happiness, prosperity.
Swan (black)—worries, cares.
Swan (swimming)—great success.
Sword—success, victory.
Swim—see Water.

Table (sit at)—pleasant comfort.
Tailor—bad faith.
Telegram—surprise.
Tear (in dress)—passing bother.
Tempest—danger, ambush.
Tent—unforeseen adventure.
Testament—omen of death.
Testament (destroyed)—coming legacy.
Thistle—disloyalty.
Thimble—quiet happiness.
Thorn (pricking)—vexation, reproach.
Thorn (drawn out)—success.
Thread (on reel)—lasting affection.
Thread (broken)—bad omen.
Thread (tangled)—great efforts.
Thunder—sorrow, illness.
Thunderstorm—danger threatening.
Thinness—change of position.
Thief—false friend.
Tiger—bad omen.
Tower—ambition realised.
Toad—warning of danger.
Tooth (growing)—pregnancy.
Tooth (falling out)—death of a relative or a friend.
Tooth (white)—success.
Tooth (bad)—illness.
Torch (burning)—happiness.
Torch (extinguished)—dishonour.
Toy—lack of will power.
Tobacco—ephemeral pleasures.
Tomb—long life.
Torrent—danger, adversity.
Tower—success, rise.
Trees (climb them)—greatness and wealth.
Trees (fall from)—approaching misfortune.
Trees (struck by lightning)—despair.
Trees (cut down)—loss of a loved one.
Trees (avenue of)—long happiness.
Trees (green or flowering)—unexpected pleasure.
Trees (covered with fruit)—prosperity.
Trickery—beware.
Trap—betrayal.
Treasure—hope disappointed.
Tribunal—lawsuit in prospect.
Tramp—lack of initiative.
Turkey cock—serious mistakes.
Tunnel—laborious undertaking.
Turtle dove—mutual love.

Ulcer—cares, sorrow.
Umbrella (in the hand)—lasting friendship.
Umbrella (open)—help, protection, support.
Umbrella (shut)—security in business.
Umbrella (inside out)—coming change.
Umbrella (lost)—abandonment.
Umbrella (found)—valuable connection.
Undressing oneself—lack of foresight, dishonour.
Unfaithfulness—lasting love.
Uniform—adventure.

Velvet—honour, wealth.
Vengeance—long lawsuits.
Vermin (kill it)—fruitful gain.
Veil (torn)—secret revealed.
Veil (woman's)—modesty.
Virgin—great happiness.
Vinegar—jealousy, quarrel.
Violin—happy love.
Viper—see Snake.
Visit (paid)—injustice.
Visit (received)—flattery, sorrow.
Volcano (in eruption)—passion.
Volcano (extinct)—dangerous adventure.
Vomit—great worry.
Vulture—dangerous illness.
Vulture (kill it)—favourable luck.

Water (clear)—health, happiness.
Water (muddy)—dispute, sorrow.
Water (to bathe in it)—loss of a relative or a friend.
Water (fresh)—imminent wealth.
Water (hot)—illness, accident.
Water (boiling)—happiness which flies away.
Water (to fall into it)—persecution, ruin.
Water (running)—lasting happiness.
Water (stagnant)—sorrow.
Water (to swim in it)—ill-luck overcome.
Water (inundation)—serious accident.
Water (things settling down in it)—happy omen.
Waterfall—abundance.
Wasp—spiteful enemies.
Walk (easily)—triumph.
Walk (with difficulty)—difficult triumph.
Walnut tree—danger, misfortune.
Weapon—plot, danger.
Weasel—dangerous woman.
Weasel (to kill it)—considerable profit.
Weathercock—lack of resolution.
Wedding—good news.
Weeping Willow—coming sorrow.
Wheelbarrow—suffering, poverty.
Wheel (turning)—fortunate change.
Whistle (heard)—danger, dishonour.
Widowhood—satisfaction, marriage.
Wings (to have them)—your position will improve.
Window (open)—easy success.
Window (shut)—danger escaped.
Winding sheet—legacy soon.
Wind (gentle)—happiness.
Wind (storm)—misfortune.
Wind—bliss.
Window (broken)—dispute, theft.
Wine (in bottle)—happy old age.
Wound—illness.
Women—lies, betrayal, quarrel.
Women (several)—mortification.
Women (pregnant)—pleasant news.
Wolf—suffering, adversity.
Wolf (kill it)—triumph.
Working man—work and gain.
Worms—small worries.
Wrinkle—disillusion.

Youth—good omen.

Zouave—success.

Notes on the Key to Dreams

I. Thylbus in his *Realm of Dreams* speaks of the interpretation to be given to numbers dreamt of. According to him if the figure is higher then 22 (which is that of the major arcana of Tarot) it must be reduced according to the usual occult method by adding its digits. For instance:

329,508 = 3 + 2 + 9 + 5 + 0 + 8 = 27. And 27 = 2 + 7 = 9.

Thus we give to numbers the meaning of the arcana of the Tarot which may be summed up as follows:—

1. *Skill*—hence success.
2. *Mystery*—hence tangled or mysterious business.
3. *Fertility*—hence fruitfulness of current plans.
4. *Stability*—hence continuation of current plans or business.
5. *Inspiration*—you will presently have an interesting intuition.
6. *Love*—you will ere long have a pleasant experience in this respect.
7. *Providence*—protection will come to you.
8. *Justice*—you will have justice done you in the case of a lawsuit, contest, etc.
9. *Prudence*—take care.
10. *Fate*—change in your position.
11. *Strength*—your effort will meet with reward.
12. *Sacrifice*—trial is before you.

13. *Death*—conclusion of a cycle, of a business, of an adventure.
14. *Metamorphosis*—change, alteration.
15. *Fatalism*—your deeds are going to have their result (good or bad).
16. *Catastrophe*—danger on the way.
17. *Hope*—don't be discouraged.
18. *Darkness*—ambush in the shadow.
19. *Unveiling*—solution nearing.
20. *Surprise*—something unexpected.
21. *Aberration*—you are going to do something foolish.
22. *Absolute*—great success.

II. Precious stones.—Remember correctly the stone of which you dreamt and give it its symbolic meaning. Here is a short list of these meanings as commonly recognised:—

Amber—favours, profits.
Amethyst—satisfaction.
Beryl—good omen for affairs of the heart.
Carbuncle—good omen in love affairs.
Chalcedony—material success.
Coral—peril at sea for you or some one who is near to you.
Cornelian—victory over adversaries (lawsuit, rivalry, etc.)
Diamond—business carried through successfully.
Emerald—intellectual success.
Garnet—conclusion of a current matter.
Jet—(Saturnian stone)—loneliness, wisdom, austerity.
Lapis-lazuli—satisfaction in friendship or love.
Malachite—danger escaped.
Opal (stone of black fate)—bad omen.
Ruby—rash act.
Sapphire—attainment of favour longed for.
Topaz—triumph.
Turquoise—you acted wisely.

III. Wells.—Dreams of wells have given rise to numerous commentaries, the origin of which is the importance of water in hot countries. It follows that the meanings attached to them by Eastern Oniromancy must have at least a local value. We give them anyhow as a curiosity.

Draw clear water from a well—happy marriage in prospect.
Draw muddy water—unhappy love in prospect.
Full well—abundance of goods for the house to which it belongs (if it is possible to recognise it).
Well with water low—contrary meaning.
Well overflowing—the secrets of the master will be betrayed.
Uncovered well on one's estate—assured wealth.
Public well—the locality in which it is situated will be fortunate.
Public well overflowing—contrary meaning.
Well found on the road and where one drinks—great success.
Digging a well—your secret loves will be discovered.
Filling up a well—your secret loves will have success.
Throwing someone into a well—very bad sign.
Going down into a well—a journey soon.
Falling into a well—illness, danger, death.
Falling from a clock tower into a well—unhappy second marriage.

IV. Influence of the Moon from the onirocritic point of view. According to some authors, and especially Easterners, the following are the 28 meanings which correspond to the lunar month as regards dreams:—

New Moon:—

1. Dreams generally cheerful.
2. Beneficent day. Bad dreams have little effect.
3. Useless dreams. Do not take any notice.
4. Good dreams alone will come true.
5. Fateful day. Dreams doubtful.
6. Good day. Do not tell your dreams of the previous night.

First Quarter:—

7. Dreams generally come true.
8. Dreams relating to travel specially come true.
9. Dreams quickly come true.
10. Vain dreams, for your day must have been good.
11. Vain dreams. Your day was anyhow.
12. True dreams. Your day was bad.
13. Dreams quickly come true.

Second Quarter:—

14. Very lucky day. Dreams doubtful.
15. True dreams following on a sad day.
16. True dreams following on a happy day.
17. Dreams come true within three days.
18. True dreams following on uneasiness.
19. Coming true soon.
20. True dreams after an interesting day.

Last Quarter:—

21. Day of rejoicing. Vain dreams.
22. Maleficent day. True dreams.
23. Day of ill-humour. False dreams.
24. Indifferent day. Vain dreams.
25. Maleficent day. Indifferent dreams.
26. Maleficent day. True dreams.
27. Day of enterprise. Doubtful dreams.
28. Indifferent day. Vain dreams.

PALMISTRY (Chiromancy)*

The hand must be looked upon as a sort of *pentacle*, as a symbol which Nature gives us to decipher. But we must not seek for absolute certainties in it. The obstacle to the spread of Chiromancy lies in the lack of confidence of many, and also in the demands of those who want to know their tomorrows with a precision and with details such as on other subjects they do not ask for a hundredth part from an expert, for instance from a meteorologist or from their doctor!

Let us also remember that the lines of the hand traced at birth under the influence of the stars, are modified as we get older (and not by chance) as the result of changes which take place in our existence or of acts of *will* by which we have thwarted our fate. Chiromancy thus *serves to prove free-will* when reasoning fails!

The Ancients found in the hand the seven reservoirs of astral influence (Desbarolles likened them to a magnetic phenomenon) corresponding to the types of the seven planets which they knew. Thus they had observed

*Reproduced from *The Encyclopedia of Occult Sciences*. New York, 1939.

that in the Venusians the root of the thumb was always strong and lined; the Jupiterian had the same sign at the base of the first finger, and so on as to these celestial influences; they were all revealed at the base of the fingers by a small fleshy protuberance (or if it be absent, by a lined depression). These protuberances are called *the mounts* (mount of Venus, of Jupiter, etc.).

The Ancients had likewise discovered that the fundamental lines of the hand correspond to the construction of our being, It is by numerous and checked observations and notes—how many thousands during so many centuries!—that they have settled—and we carry on their tradition—the correspondence which thus exists between the qualities and abilities of the individual on the one hand, and on the other hand the length, the depth, the colour, the tracing of the lines of the hand.

Therefore we shall be careful in Chiromancy to notice the size of the hand, its general colour, its shape, its temperature, its mounts, its lines and their direction, their strength and their colour, the length and shape of the fingers, the appearance of the nails and the hair, the grain of the skin, and finally particular signs such as squares, circles, stars, dots, crosses, spots, etc.

All these elements are useful. And if, after having applied them, we wish to translate them astrologically, we can with Mr. Jagot classify them in the following manner which will give us an initial typological indication:—

Solar hand:—Elegant, well-proportioned, slightly lemon in colour.
Martian hand:—Massive, fleshy, red.
Selenian (or lunar) hand:—Soft with rounded fingers.
Mercurian hand:—Thin, slender, with pointed fingers.
Venusian hand:—Chubby, pink on white ground, short, with conical fingers.
Jupiterian hand:—Strong, well covered, uniformly deep pink.
Saturnian hand:—Long, bony, thin, dark.
Earthy hand:—Coarse, with square or spatulate fingers.
With, of course, all possible combinations.

The Palm

Apart from the lines of the hand, we must not neglect the palm, which gives information as to the instincts. In animals the bones of the palm, as a matter of fact, constitute so to speak the whole of the hand; hence in man predominance of the palm over the fingers indicates a preponderance of animalism. The fingers by their delicacy are the instruments of the soul, the palm is merely the seat of the material, sanguine life. This is seen at once in a sick person in whom it becomes burning as the result of fever. Here the pacinic corpuscles are collected.

A well-coloured, soft, tepid, moist palm indicates youth, good health, sensitiveness. Dry, thin, it shows roughness of character. Over 98.6° the heat is excessive, and (apart from a known illness) this is a sign of weakness of the organism, of bad action of the lungs. Its warmth is also

in relation with the blood. The fact that it is cold is however not a proof of the absence of passion. Cold hand, warm heart, says the proverb. And this is not always true either. The line of heart alone gives information as to this. Moist to excess, to some extent perspiring, it denotes a great lymphatic, and also sensuality. If fleshy, it shows a taste for material pleasures. If thin, only the pleasures of the soul are enjoyed. If massive, large, thick and hard with short fingers, it is on the borders of animalism. If simply firm and solid, it is a sign of activity, vigour, vitality. A hard hand is proof of endurance. A soft hand belongs to a temperament of the same kind. A hollow palm foretells lack of courage, even serious illness. A broad palm belongs to the analytical, a long palm to the synthetical, a medium palm to the synoptical, a thin palm to the weak, a palm bare (or almost) of lines to the fatalist, a flat palm without mounts to the neutral, an "agitated" palm, that is to say full of lines, to the passionate of all kinds.

The Fingers

The palm is the index to the vital forces. The fingers indicate the intellectual powers. Each of them has its general meaning. Each of them is moreover divided into three *joints*, the unions of which are called *knots*. The first joint (that of the nail) gives information as to the spiritual abilities, the second (middle) as to the intellectual abilities, the third (which is connected with the palm) as to the instincts.

What a fine opportunity this gave to Occultism, and the three parts of the body—the head for mentality, the chest for emotion (sensitiveness), the body for vegetation (nourishment).

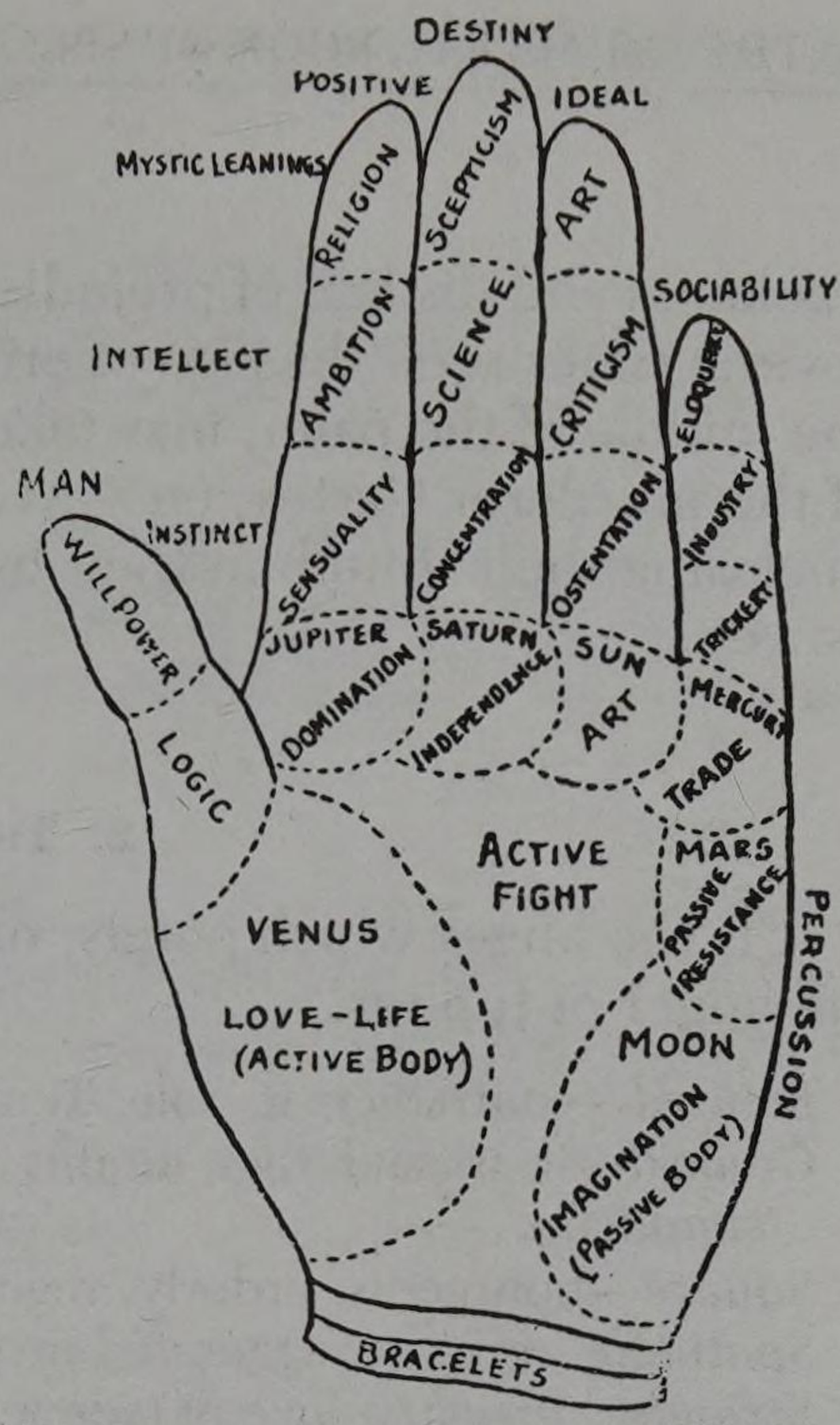
We have studied the general shape of the fingers divided into pointed, conical, square, spatulate. Let us now examine each of them more in detail.

1. The Thumb

It is the master finger, said Montaigne. It is the thickest, the leader of the file of the others, and can be placed opposite to them. It sums up our vital force, our will. The Ancients looked upon it as the very symbol of man. Cowards had it cut off. In Sparta, the teachers as a punishment bit the thumbs of their lazy pupils. In the Circus it was with the thumb, turned up or down, that the Emperor condemned or spared the vanquished. The thumb is man, wrote d'Arpentigny. Idiots have a short thumb without any corpuscles at all, as has been demonstrated by Dupuytren. The new-born baby, as yet without will-power, holds its thumb hidden in its closed hand; the epileptic, who has lost his will-power, does the same, as also the patient who is grievously ill, the paralytic, the dying.

The joints of the thumb represent: the first energy, the second logic, the third affection. We may therefore draw up the following table:—

First joint too long—pride, obstinacy.
First joint long and strong—strong will-power.
First joint short—indecision, self-distrust, weakness (unless it is broad).
First joint very short—passivity.



The fingers and mounts of the hand.

First joint broad, strong, swollen—stubbornness (for instance Proudhon).
First joint ball-shaped—pigheadedness, even brutishness.
First joint pointed—poetic sensitiveness (Victor Hugo).
First joint conical or round—varied but slight abilities.
First joint square—practical and reasoned will-power.
First joint spatulate—impulsive will-power.
Second joint long and strong—justice, clarity, logic.
Second joint depressed or short—lack of judgment.
Third joint (root of the thumb—see Mount of Venus).

But it is not enough to consider the joints by themselves. Their relations amongst each other are also of value. For instance:—

The two first joints equal—good balance (F. de Lesseps).
First thick and long, second short—energy without logic.
First short, second long—more logic than will-power.

The debauched and prostitutes often have the root of the thumb developed and the remaining two joints short.

According to d'Arpentigny:—

Thumb short—more feelings than ideas; more heart than reason and energy.
Thumb long—the head predominates, will-power, personality, firmness, perseverance.
Thumb very long—dominating will-power of the leaders, the ambitious, the arrivists.[1]
Thumb thin—organic weakness.
Thumb narrow—guile and subtlety.
Thumb thick—solid temperament.

Distrust the thumb which is bent back (cowardice). Choose your servants among the short thumbs. A thumb not very loose indicates

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[1] Many great men had large thumbs—Descartes, Newton, Galileo, Leibnitz, Danton, Luther, Corot. Voltaire had enormous thumbs. Montaigne, La Fontaine had the nail joint of the thumb rather short, because they were ruled by doubt or by naiveté which formed the charm of their genius.

frankness and disdain of prejudices. Desbarolles claims that he has several times seen the sign of eroticism in a hand where the thumb, in the middle of the palm, may take a kind of phallic shape (as in the case of the murderer Castex, etc). Avoid persons who have the habit of enclosing their thumb in their hand, and thus supress their own will-power.

2. The First Finger

It is the finger which points, orders, threatens, decides, attacks. It is the finger of Jupiter.

Pointed—contradicts its role. Tendency to contemplation leanings to art.
Conical—it is said that in this case it predisposes to reading and gentle *simplicity*.
Square—bourgeois, orderly, regular leanings.
Spatulate (rare)—exaggerated mysticism.
Straight, upright—love of independence and fighting (the Irish patriot Maud Gonne).
Short—tempered ambition (unless it is hard, thick, spatulate).

As in the thumb, let us rapidly study the joints:—

First, long—intuition, religiousness.
First, short—scepticism, unbelief (especially if it is square).
First, fleshy—sensual pleasures.
First, dry—stern religion.
First, broad, with nail bent back—phthisis and scrofula (medical observation).
Second, long—ambition determined to succeed.
Second, short—efforts without success.
Second, dry—ambition, love of glory.
Third, long, strong—love of domination.
Third, short—retirement.
Third, dry—disdain of the joys of life, asceticism.

3. The Middle Finger

The finger of the centre. The axis of life. Represents destiny. Besides derives from the Mount of Saturn.

Pointed—loses its saturnian character. Intuition. Study of great problems easy.
Square—rigour, intolerance, discipline.
Spatulate, flat topped, swollen—sombre sadness, taste for profound studies, love of the soil and of mines.
Long—gloomy pride, doubt of self, fatalism.
Thick—philosophical materialism.
Nail joint long, broad—prudence, morbidness.
Nail joint short—gentle resignation.
Nail joint thin, dry—scepticism and funereal simplicity.

Second joint long—love of agriculture, and, with knot, of occultism.
Second joint short—uselessness of all experience of life.
Third long—avarice, love of mortification.
Short—well thought out economy.

4. The Ring Finger

Finger of the sun, of the ring. In sympathy with the heart. Finger of art and the ideal.

Pointed—fortunate aesthetic leanings.
Conical—more disposed to commerce.
Square—love of riches, of artistic truth found in reason.
Spatulate—art applied to movement (painting of battles, military marches, the dance, the theatre).
Short—indifference to glory, and if very short, low instincts.
Long—love of show, of spending, of fame.
Knotty—reasoned love of beauty.
Badly shaped—shameful celebrity (of criminals).
First joint long—noble love of art, of intellectual asceticism (less noble if it is short).
First joint fleshy—definite and sensual seeking after beauty.
First joint dry—spiritual seeking after beauty.
Second long—reason in art, talent, originality.
Second short—impossibility of success (the failures).
Second fleshy—realistic art.
Second dry—idealistic art.
Third—long in proportion to the probability of success.

5. The Little Finger

The chattering finger. The mercurian finger of skill, of intuition, of eloquence, of nous.

Pointed or conical—natural eloquence, perspicacity.
Square or spatulate—practical and reasoned science, physical skill.
Short—quick assimilation.
Long—reflection, knowledge of life, perfectibility.
Knotty—pronounced commercial abilities.
Badly shaped—bad luck, lack of skill.
Folded inward—sign of arthriticism (according to Professor Landouzy).
First joint long—taste for study.
First joint short—mental laziness.
Second—short or long according to cleverness in speculation.
Third—long or short according to guile or simplicity.

Sometimes the little finger has, or seems to have, only two joints. If the nail joint is the longer—lack of guile and intellectual qualities. If it is the shorter—the practical sense dominates the aesthetic sense.

The Knots

The knots are the prominant articulations which connect the joints.
The knot called philosophical binds the nail joint to the second.

The knot called material binds the second joint to the third.
Smooth fingers may become knotty. The contrary never occurs.
Exaggerated knots denote excess, hence disorder of the faculties.
The philosophic knot is the index of the need to know, to compare, to discuss, sometimes to deprecate others, to doubt everything. Few women have it. Desbarolles says that it is often seen among Parisians, as well as the square finger and the smooth finger.
The knot of material order denotes the practical qualities, the love of order, of well-being, of wealth. It is useful for commercial men, business men, calculators.
If these two kinds of knot exist, they spoil the beauty of the hand, but are a benefit to the possessor. Knots are useful to pointed or spatulate hands. They give reflection and patience.

The Handshake

According to the Daguesah, this also gives information. It has been possible to draw up the following little table as to this:

Ordinary with good-nature:—Superficial or cunning men.
Short:—Men avaricious or afraid of emotion.
Dragging:—The simple formality of the indifferent.
Brutal:—That of a bully or a rude man.
Broad and frank:—Of a friend, a good-hearted man.
Heavy:—Of the indolent to whom all movement is a task.
From the tips of the fingers:—Of the disdainful (insolent gesture).
Caressing and lasting:—Of a voluptuary.
Caressing with pressure:—Carnal desire.

The Mounts

However much the "scientific chirologists" disclaim their interest in Astrology, they are compelled to admit that the protuberances at the roots of the fingers and at the percussion (the outer part of the hand opposite to the thumb which is used when banging with the fist) are the synthesis of the abilities and instincts given to each of these fingers. At these points there are heaps of pacinic corpuscles which are as it were the condensers of the nerves of the hand, reservoirs of magnetic electricity, of rising sap. Perhaps it is not foolish to think that the *astral sign-manual* is there, and explains, together with the names which the scientifics have had to preserve, the corresponding planetary influence.
However this may be, here is the list and the place of these protuberances:—

At the root of the thumb:—The mount of Venus.
At the root of the first finger:—The mount of Jupiter.
At the root of the middle finger:—The mount of Saturn.
At the root of the ring finger:—The mount of the Sun.
At the root of the little finger:—The mount of Mercury.
Below the mount of Mercury:—The mount of Mars.
Below the mount of Mars:—The mount of the Moon.
Between these seven mounts, the remaining space is called the Plain of Mars.

Pre-eminent mounts always denote an abundance, even a plethora of fluid. When flat, they denote a relative absence of power, of sap, of passion. When hollow, they show the contrary of the abilities indicated.

Lines on the mounts indicate increased nervous power. One mount larger than all the others shows the dominant influence on the life. If it is distinguished beyond all others, this excess is probably rather fatal, a real tyranny exercised over the person.

Let us now consider each of these little mounts, so remarkable and so expressive.

1. Mount of Jupiter

Below the first finger, and like it, refers to ambition, to dominance, to honours.

Well proportioned, it gives the jupiterian qualities of reward well earned, of the joy of living, normal recompense. It foretells happy marriages, loving unions.

In excess:—Pride, the desire to shine, to command, exaltation, superstition.
Depressed:—Lack of dignity, common leanings.
Leaning towards the mount of Saturn:—Religious aspirations. *If it absorbs the latter*:—Success at any price.

If there are to be seen:—

Straight upward lines:—Good prospect of success.
Cross lines:—domestic sorrows (Victor Hugo had this fatidic sign; his terrible losses are well known).
Dots:—Position in danger, disappointed ambition.
A bar:—Delayed opportunities.
A triangle:—Aptitude for diplomatic sciences.
A cross:—Happy omen of love.
A star:—The best of all signs. Complete satisfaction. This sign never lies (Rem).

2. Mount of Saturn

Below the middle finger and its symbol of destiny.
Plain, full, smooth—quiet life:—Possible success if other unlucky signs are absent.
Pre-eminent (rare):—Serious, bitter, splenetic character.
Leaning towards Jupiter:—Ambition is victorious over science. Bad reputation.
Leaning towards the Sun:—Artistic tastes, but leaning towards melancholy.
One or more dots on it:—Fatality, unhappiness.
A triangle:—Aptitude to mystical or occult sciences.
A cross:—Fatal mysticism.
A star:—Threat of serious illness, paralysis, painful death, murder.

3. Mount of the Sun

Below the ring finger—glory, wealth, artistic leanings. Therefore if normal it is a good sign. If excessive, it draws beyond these noble qualities to their opposite defects. Depressed it cancels these tendencies.

Slight and plain:—Quiet life, without fame.
Ascending lines:—Are as usual signs of good prospects.
Disordered lines:—Exuberance, presumption, lightheartedness.
Cross lines:—Struggles, obstacles, changes.
A star:—Possibly dangerous successes (e.g. General Boulanger).
A bar:—Vanity, false glory, lack of power, hindrances.
A triangle:—Great artistic aptitudes.
A small island at the bottom and on the line of the Sun:—Success, perhaps as the result of adultery.
Holes or pits:—Diseases of the kidneys.

4. Mount of Mercury

Below the little finger. Intelligence, abilities, eloquence, medicine, commerce.

Normal:—Possibility of success in the Mercurian branches of activity.
Abnormal:—Theft, cunning, lies, bankruptcy, discredit, pretentious ignorance.
Depressed or absent:—None of the abilities resulting from the mount.
Swollen, leaning towards the percussion:—Extreme cunning, greed for gain.
Leaning towards the Sun:—Union of art to eloquence and to science.

It has been observed that people with leanings towards medical or natural sciences, the wives, daughters or mistresses of doctors, nurses, hospital sisters, etc., have on Mercury rising lines. If at the same time the mount of the Moon is strongly developed they take care of themselves and drug much. They are the type of the imaginary patient.

Unions, marriages, widowhoods, children, are written on the percussion of the mount of Mercury.

Cross or bar on this mount:—Kleptomania (leaning to theft).
Triangle:—Diplomatic or political abilities.

5. Mount of Mars

It represents struggle, resistance. Normal it gives courage, calm, self-restraint. Even its excess is favourable, especially if the thumb is large (will-power). Big and plain it indicates firmness, tenacity. Absent or flat, the contrary—flabby, cowardly beings without character. United with the Moon in one single swelling, it betokens resigned heedlessness.

On Mars lines are a bad sign; they make violent, foretell bronchitis, laryngitis. A star threatens a serious wound (many had it who died in the war). A bar means possible violent death. A triangle—military science.

The plain of Mars often contains the signs of the struggles of life. Smooth, without wrinkles, it means peace. Hollow, it means nonresistance. With many lines, it indicates constant fighting. But the fighting often comes from the Martian himself; a cross on the plain shows him violent and quarrelsome. If in addition the head line is short, then all the wild passions are let loose. A triangle there promises military glory. A large cross united to a Venus line leads to the date of a catastrophe; as witness the Empress Eugénie who with this sign bore

the prediction of the Franco-German war for about her forty-fifth year; in it she lost her crown and soon after her husband.

6. Mount of the Moon

If normal it gives, according to Desbarolles, a gentle melancholy and poetic imagination, love of dreaming and of silence, of harmony and mystery. But if exaggerated, the caprices of the Madwoman of the House, mobility, sadness, fanaticism, vapours and megrims.

If absent or depressed, no sense of beauty, of enthusiasm, of illusion, but a cold, dry, hard character. If thin and lined, it betokens lascivious curiosity. Striated, it is a sign of madness, or irritation, of effervescence, of the dread of chimaeras, of the love of the odd. These troubles come from the heart if that line is predominant, from pride with a strong jupiterian mount, from business with a prominent Mercury, from love if Venus is mistress.

Lunar lines incline to forebodings, to premonitory dreams, to hallucinations. Together with large eyes and a good head line, good memory and aptness for languages are foretold. A star on the Moon mount foretells a danger on the water, and poor Lantelme who died drowned, had it, very strongly marked on a line of travel on the percussion of the hand. An island on the mount makes the somnambulist, the seer, gives the divining sense (e.g., the younger Dumas). A triangle means common sense, intuition, maritime science; a bar sorrow, restlessness, exaltation, in the woman shamelessness. On the percussion are found imagination (more or less numerous small lines) and journeys (horizontal lines going towards the back of the hand).

7. Mount of Venus

It is the root of the thumb, the largest of the mounts of the hand. The line of life surrounds it. It is the seat not so much of love as of vital essence, the movements of the soul affectibility, attractions towards joy and voluptuousness.

Nevertheless if sentimental love is especially written on the heart line, it is on the mount of Venus that sensual love is inscribed. If therefore it is harmonious, normally striated, the pleasures of the senses will attract normally, and also the intellectual pleasures, music, the dance, beauty, luxury. If it is weak and smooth—small attraction to lust. On the contrary the latter is victorious together with its unhappy train on an exaggerated lined mount, especially if thick and hard. The true libertine, says Desbarolles, is shewn by the manifold lines which are accentuated by a ring of Venus. Most of the gallant women have this, together with a short thumb (lack of will-power). But a curious thing is that persons with the same sign, if they have a pointed first finger, may also incline towards mysticism, in their troubled need to love something—the flesh or a God.

Sometimes we see on the mount of Venus dots, signs of accidents; a triangle, sign of base calculation in love; a bar, sign of lasciviousness, a sexual perversion; a cross, sign of a sole and unhappy love (unless a

further cross, on Jupiter, transforms this unhappiness into happiness); a star, possible sign of unhappiness in love (if the star is connected with the head line, divorce or separation).

It is said that four equidistant lines going from the root of the thumb to the mount of Venus denote inheritances at a ripe age (Rem); that if these lines are placed towards the end of the life line it means that the legacy will come in youth; that if there are only two or three it means that the legacy will not be so considerable; finally that if these lines cross each other at the end, it means a lawsuit on this matter. It is said that several lines crossing on the top of the mount of Venus towards the jointure of the thumb mean fall from a horse, from a vehicle, or accident in the mountains. It is said that the root of the thumb cut in several places foretells death by drowning or by strangling, that one or two thick lines crossing the thumb threaten murder or beheading. But let us leave these funereal presages and come to more cheerful ones:—numerous and rather shallow small lines tell of little love affairs; not very numerous thick lines proclaim the serious passions; lines going from the root of the thumb to the life line and meeting on the mount reveal a double love.

The Lines of the Hand

These are the great revealers, the pythonesses who are most easily questioned and who reply most obediently. They are the varying signs of vitality, of energy, of sensitiveness, which the astral influence signed from the day of birth. Their decrees modify those of the mounts and the fingers. They reflect the will of the brain, its impulses, its starts, its weaknesses, even its organic blemishes, and the whole of the past, present and future existence of the subject. They in some way automatically record our deeds, and even forewarn us, they tell us mutely of our fate.

The lines of the hand, at least the chief ones, are formed in the maternal womb, at the same time as the features of the face. "God placed signs in the hands of men," say the Sacred Books, "so that all might know their fate." These lines change during the course of life and disappear at death.

The diversity of temperaments and of vitalities causes their variety. There are no two persons with the same lines. The lines are the more numerous according to whether we have a complicated or sensitive soul. The working classes have much more simple lines than men and women of the world or the elect. They change, we repeat, under the influence of our occupations and preoccupations.

Each hand corresponds to the opposite brain, the right to the left hemisphere, the left to the right hemisphere, as is proved by hemiplegia.

The number of the lines of the hand is considerable. They may be divided into:—

Three principal ones (lines of life, head, heart).
Four secondary ones (lines of fate, sun, health, intuition).

Eleven ancillary ones, of which the rings round the wrist, the ring of Venus etc., are described later.

Let us give a few general remarks on the lines.

The principal and secondary lines are sometimes accompanied by a sister-line which mends their bad effect in case of breaks, but increases this bad effect if the line itself is not good, or doubles the good effect if both are good.

The colours of the lines must be considered. Pale or light yellow they betoken lymphaticism, therefore calm. Red they are a sign of sanguineness, therefore of power, of passion, even of violence. Yellow they are a sign of bile, hence of pessimism, of sadness. Livid, dark blue, they show materialism, disorder, grudge, especially if the fingers corroborate these defects.

Good lines, that is to say those which are complete, clear, fairly broad and deep, are a sign of good character, of normal fate; their predictions in this case are very sure.

Imperfect lines, confused, twisted, denote a bizarre being, lacunae, dangers. If too strong, this sign is excessive. Very deep they intensify it. Fine and numerous they mean nervousness, activity. Broad, not very deep, not very numerous, they show calm and power of resistance. Broken, cut, they mean stops, changes, dangers, restless fate. Regular and numerous they indicate a noble life, intellect, sensitiveness.

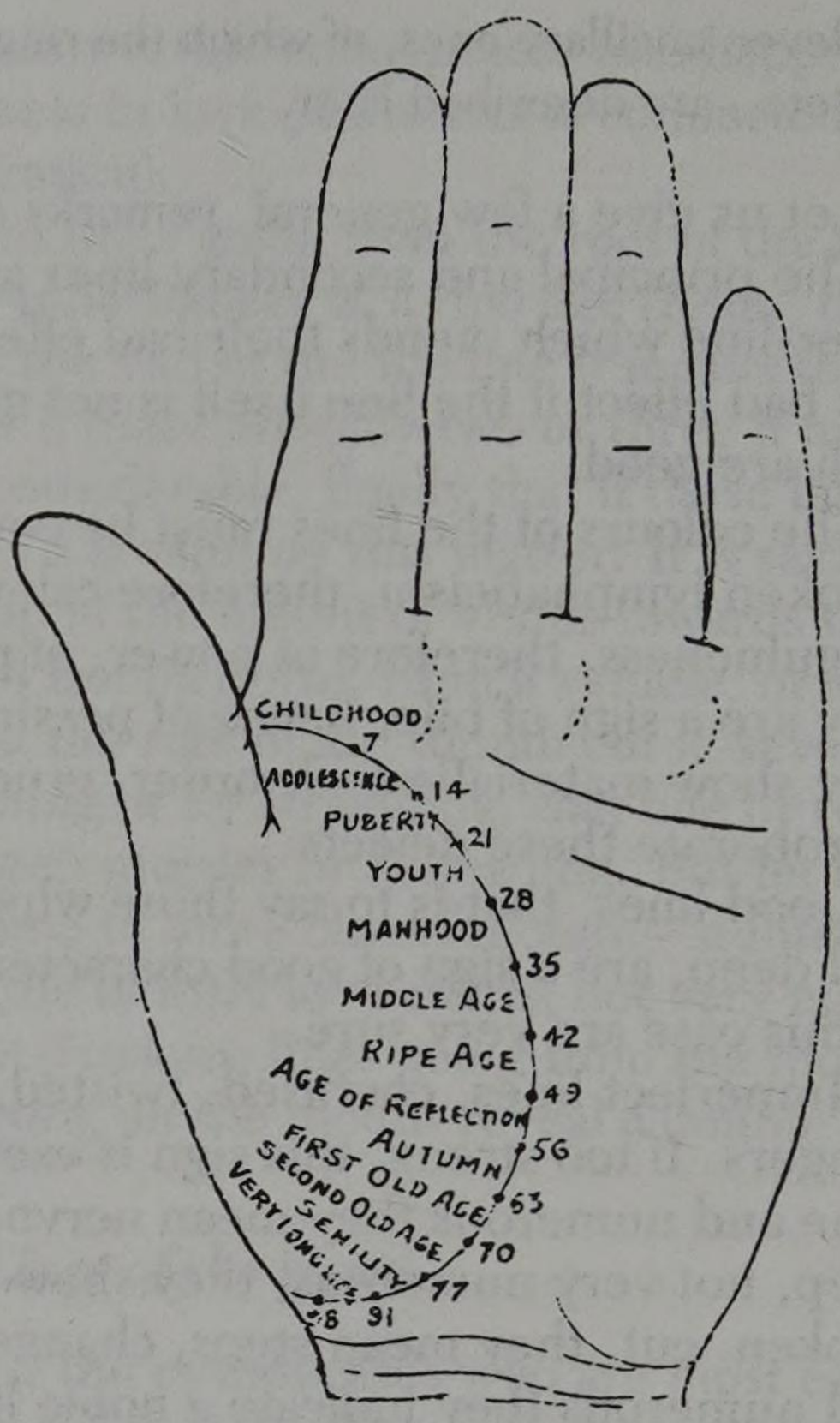
These lines and signs are not the same in the two hands which supplement each other. If the two hands are appreciably alike, their predictions are the surer. If not, they must both be looked at, remembering that the right hand is that of activity, the left that of passivity. The hand which has the greater number of lines is the dominant of the subject, that is to say shows whether he is more active or passive. The man of feeling will have the left hand more lined. He will have the luck of chance. He whose right hand is more lined has only himself to rely upon.

Apart from the lines, the hand contains various signs, stars, crosses, triangles, bars, isles, chains, etc., which we shall look at in the following pages.

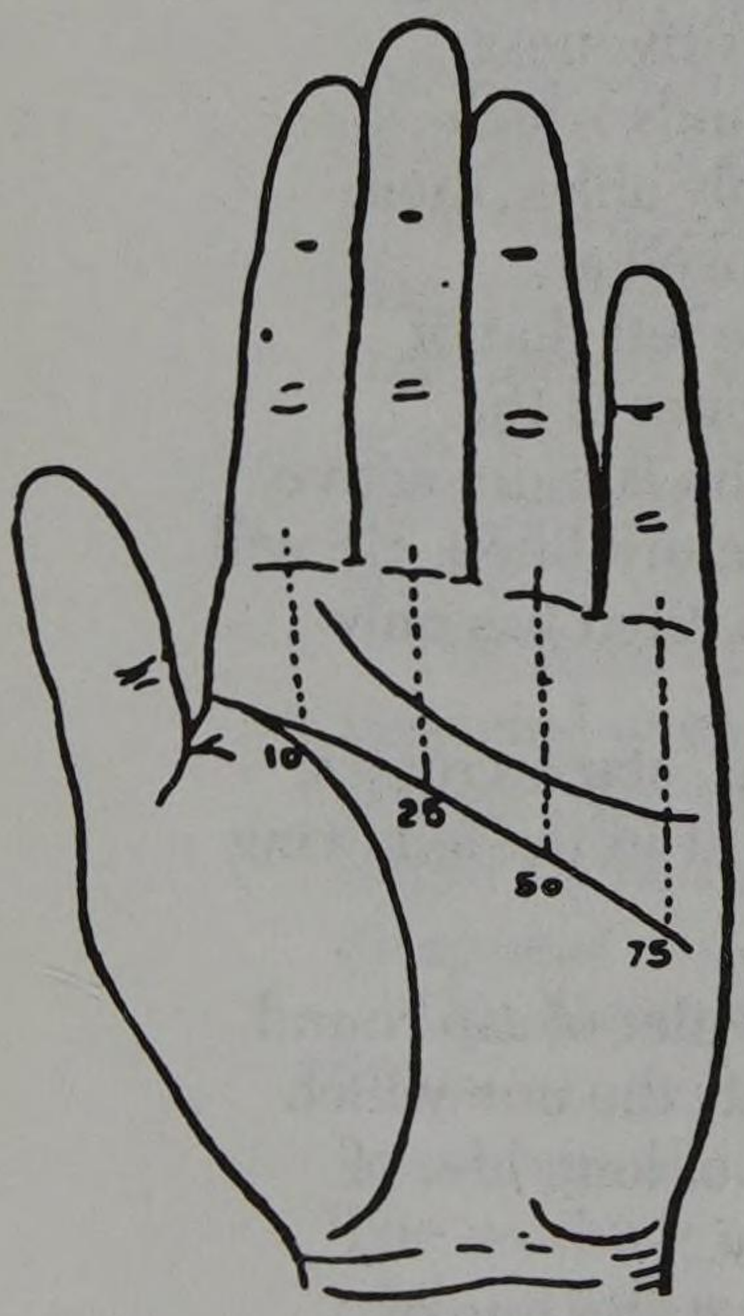
The Line of Life.—It is the one which runs like a rivulet of sap round the vast promontory of Venus. It is the most important, the one which indicates the amount of vital energy, the probabilities of long life, of serious accidents. We must therefore study it carefully.

In the opinion of Freya, it would be better to name it the line of vitality, for its length is not, as the man in the street (or the sibyl of low degree) generally claims, necessarily in accord with the number of years we have to live. If it were, it would be criminal or at least dangerous to tell the client exactly his early or distant end, thus implanting in him a fixed idea which would be capable, as the fatal hour approached, of putting him into such a state of moral and physical inferiority that he would run the risk of himself advancing the hour of his death. In the same way the client, by taking the necessary care of his health, is able to strengthen it and thus himself to *lengthen* this line which, we repeat, is

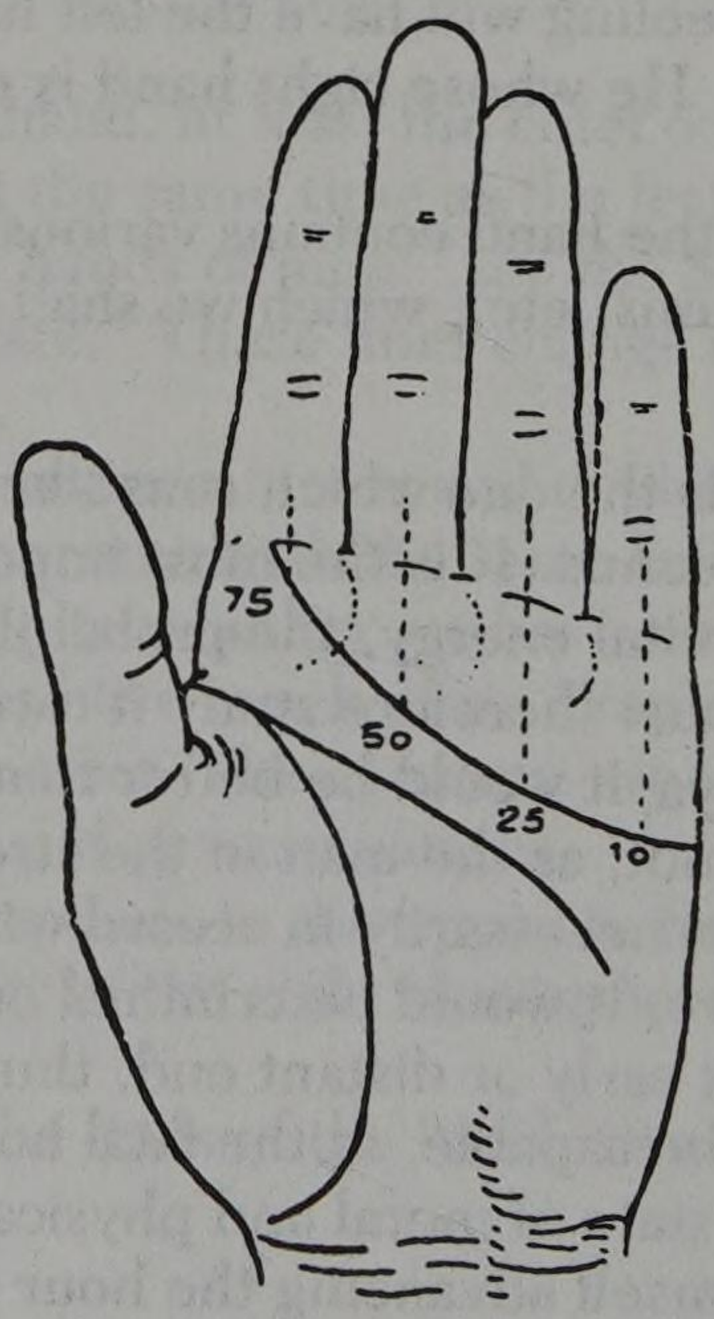
The lines of the hands.



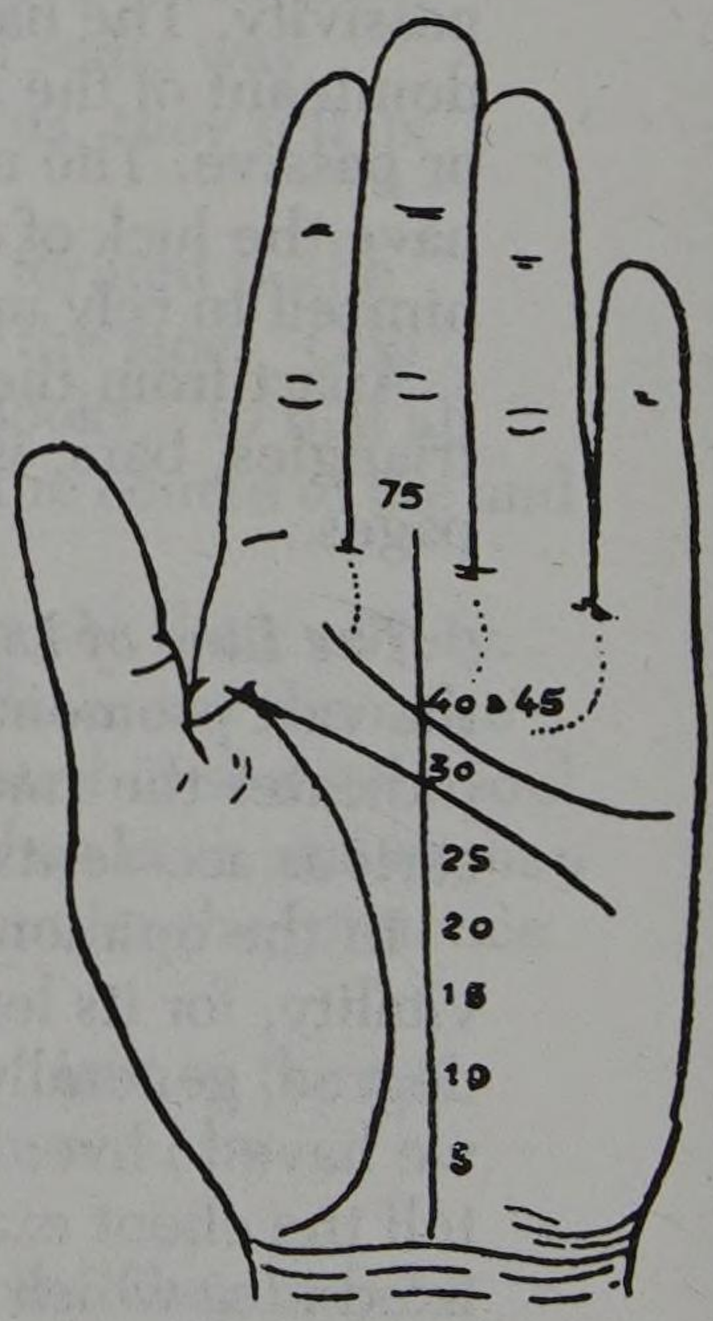
The ages in the hands, measured by the line of life.



The ages in the hands, measured by the heart line.



The ages in the hand, measured by the head line.



The ages in the hand, measured from the rascettes.

but a sign of vitality. On the other hand, and this is remarkable, a line of life will never shrink from the length which it shows at the moment of examination. If for instance it indicates that a person aged 50 may *possibly* live to 70, it may be that he will live even to 80, but he will not live only to 60 except in the case of a sudden accident, which anyhow would also be written in the palm.

However this may be it is possible roughly to say that when the line of life reaches to the line round the wrist, there is the *possibility* that it will mark at least 80 years on the dial of life. By dividing the line from its start below the mount of Jupiter, up to this point either by ten or by seven years, we obtain a scale of the stages of life as follows:

From birth to 7 years, which is the age of reason (childhood). Instincts, probable character.

From 7 to 14 years, which is the "difficult age" (adolescence). Natural aptitudes.

From 14 to 21 years (that is to say the time of puberty). Illusions and hopes.

From 21 to 28 years, the period of sensual pleasures (youth). Physical love, enthusiasms, inconstancy.

From 28 to 35 years (manly age). Physical and intellectual pleasures. The best time of life.

From 35 to 42 years (middle age). Consistent desire for wealth or honour.

From 42 to 49 years (ripe age). Wisdom, reason, culminating point of life.

From 49 to 56 years (critical age). Prudence, foresight, care of the health so as to "round the cape."

From 56 to 63 years (autumn). Reflections and first regrets.

From 63 to 70 years (first old age). Infirmities, pains, trouble or quiet in the home.

From 70 to 77 years (second old age). The fingers become knotty, the heart also. The character is apt to become bitter.

From 77 to 84 or 91 years (senility). Distrust, the grave yawns.

After the age of 91, if man still lives, he becomes again a child, indifferent, vegetating, inert, ghostly.

In order to classify events according to their dates, the scale of the stages of life will therefore be consulted. We now give a table of the chief peculiarities of the line of life:—

Good line, long, pink, free of signs, or breaks—good and long life.

Pale and not very broad—delicate health, lymphaticism.

Pale and broad—little strength in much sap. Very broad—bad health (valetudinarianism).

Red—strong health; red and broad—violence; livid and very broad—spitefulness, brutality.

Bluish—venusian character. Dark blue—martian character (bad temper).

Long—possibility of long life. Long and thin—but little sap, timidity, nerves.

Like a chain, broken—sickly and troubled life.

Broken at birth—illness in early childhood.[1] Often interrupted—many illnesses.

Tortuous—unequal temper. Badly drawn—delicate but resisting health.

Short—risk of short life (especially if the two hands are alike).

In two pieces—mortal danger (unless in the other hand the line is not cut).

Double—great vital power. In women the sign of passion without restraint (e.g. Clara Ward, who married a prince, then the Gipsy Rigo, then the undistinguished Italian Ricciardo, and lower still a man named Cassalota). Victor Hugo had the rarity of a triple life line. His enormous vitality is well known.

Branches at the start—promise of wealth. At the end, towards Venus—loss of fortune; towards the ring round the wrist—misery.

Branches thrown out from the corner of the life line towards the head line—success. Towards the Moon—rheumatism. Towards the plain of Mars—full success but after trials. Towards Saturn or the Sun—fame, wealth.

A line at the start going towards Jupiter—ambition, success.

Life line forked towards the bottom—weakening on the turn of life. Rest necessary when the time comes (Lamartine had this mark, to which we owe a fine melancholy page written by Arsène Houssaye).

Clean lines proceeding from the life line—success due to personal merit.

Straight line going to Venus or from the life line to Mercury—successes in business or in love.

Lines crossing the life, head or heart line—changes of position, of fortune or of fate.

Lines going from Venus to the plain of Mars, called lines of sorrow—illness, bad luck.

The Line of Head.—It is found in the middle of the hand, starts between the thumb and the first finger. forms with the life line "the supreme angle," and traversing the plain of Mars, ends by the percussion. It is the line of mental activity. On it are inscribed wounds of the head, neurasthenia, madness, all the mental diseases, and also qualities of initiative and reasoning. Its absence in a hand is a sign of death by accident.

In order to ascertain the approximate date of the events foretold by it, it is divided by perpendicular lines drawn on to it from the middle of each finger, from the first finger to the little finger, which gives five divisions, from 0 to 10 years, from 10 to 15, from 15 to 25, from 25 to 50 and from 50 to 75.

If clear, long, straight, slightly sloping, it indicates balance of faculties and firm will-power.

If very long, going to the percussion, straight, dry, it means excessive

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[1]Broken in one hand, continuous in the other indicates the *certainty* of an illness which has placed or will place in danger of death (Desbarolles).

reasoning, therefore some egoism, positivism, calculation in everything, arrivism, self-restraint. It was like this in Corot's hand, and no doubt in Fontenelle's to whom Tensin said that he had a brain instead of a heart. If in addition such a line curves towards Mercury or sends a branch in that direction, it means that calculation turns to cunning, to a genius for affairs even somewhat unscrupulous.

When it is forked and one branch goes towards the Moon, it indicates an aptitude to invent opportune lies (sophists, advocates, solicitors, and also actors who drop their own personality at will so as to represent their part, and women who are clever at getting out of difficulties).

If the line plainly slopes towards the mount of the Moon, it means a leaning towards imagination, towards poetry. If it goes lower down, it means taste for simplicity, for occultism, for spiritualism.

If double, the head line foretells probability of money in middle life.

If it leaves the life line late, it is a sign of late development of the intellect. If it begins without touching the life line it indicates serious eye trouble in youth. If starting beneath the middle finger, the development of the intellect is considerably hindered.

If short, the character is weak. Ending beneath the middle finger shows danger of death in youth. Stopping below the ring finger means in women coquetry, in men unfaithfulness, often a spoilt life.

Cut near the start—wounds or disease of the lower limbs, wounds to the head generally as the result of a fall.

Cut in pieces—tendency to headaches, lack of memory or stupidity. If in two pieces—serious wound or madness. If the pieces cross each other under Saturn—severe accident (it is found in many criminals condemned to execution).

Will-power, courage are in proportion to its depth. If thin and feeble—lassitude, lymphaticism.

Pale and broad it indicates mental inactivity; red, energy; too red, danger of apoplexy or epilepsy.

Ascending and curved is a bad sign—a great misfortune threatens life.

Tortuous it means liver trouble, spite, lies, inconstant will.

Badly formed, confused, scattered—weakness of the brain, madness, illnesses.

Inclined towards the life line—certain happiness. Near to the heart line—palpitations, asthma, suffocation. Rising and joining the heart line—the heart governs the head. But if a branch goes towards the heart line, it is on the contrary the head which governs the heart. A branch towards Jupiter and ending on a star means great success; but without a star and rising towards the first finger, simple pride.

The Line of Heart.—It runs from the first finger to the percussion, at the base of the mounts. It is the voice of the joys and the sorrows of life, of emotion, of heart troubles, more eloquent in women and more explanatory in them than in men. Its oracles are supplemented by the study of the mount of Venus and by the little lines of passion of which we shall speak presently.

The heart line is divided, like the head line, by straight lines drawn

from the middle of the fingers starting with the little finger, but counting is in the reverse direction, 10 (years) being below the little finger, and 25, 50 and 75 below the others.

A good heart line, without accidents, well coloured, straight, normally deep foretells a normal love, made up of serious affection, goodness, conjugal happiness, sane friendships, a well balanced soul. It is generally like this in French women of all social classes; it is found in the heroines of the Revolution:—Madame Tallien, Madame de Mouchy, Madame Roland, Mlle. de Sombreuil, Madame de Rosambo who on meeting the latter when going to the scaffold said to her: "You have had the happiness of saving your father, I have the consolation of dying with mine." According to Rem it is found in true and sympathetic orators, earnest lawyers, great preachers, great dramatic artists.

A very large line, especially with branches at the two ends, shows an excess of sensitiveness. Those of Lamartine, of Sully-Prudhomme, were of this kind.

Pale, it denotes more calm, and red, an ardour which sometimes turns to violence.

Slight, thin, fine, it means dryness. Too hollow, cruelty (parricides). Double, great expansiveness (Déjazet).

A large line, if the mount of the Moon is striated, betokens jealousy, which is also shewn by the ring of Venus.

If beginning in the first finger—wealth; if under Jupiter, idealism; in both cases honours and riches are possible. On the contrary misfortune and loss of property is foretold if the line starts at the root of the first finger; hard work and luck if it starts between the first and middle fingers; troubled life if it begins under the middle finger; poverty of heart and of mind if it starts under the ring finger.

If stopping under the middle finger, danger of short life; if under the ring finger, conceit; if under the little finger, cleverness rather than sincere love.

Sloping towards the head line— hypocrisy or domination of the heart by the head. Joining it under the middle finger, risk of violent death. According to Rem, if it slopes towards and joins the head line and the life line and forms a St. Andrew's cross on the mount of Jupiter it indicates a union or a marriage entailing suffering and loss of money.

A confused chain-like heart line indicates moral prodigality of the heart, physically a tendency to palpitations. This is the case with those who are picturesquely called "artichoke hearts." If tortuous at the ends —heart trouble. Cut or intersected by other lines—inconstancy. Forked, bad circulation.

Throwing at the start a branch towards Jupiter—strong and tender passion; three branches, wealth.

Some authors place the line of Fate among the principal, others among the secondary lines. It does not matter. We will now deal with it, and with three other lines, those of the sun, of health and of intuition.

The Line of Fate.—Also called the line of luck, of fortune, of fatality, or saturnian. It is the one which starts from the ring round the wrist (or from the life line or from the plain or the mount of Mars or the mount of the Moon) and which ends at the middle finger. The Ancients called it the line of fate or of fortune, but gave to these words their etymological meaning—that which happens, that which comes. It must therefore not be translated in the sense that the line denotes "good luck" or wealth. In our opinion, which we offer to chiromancers, it must be considered as indicating the *realisation* or otherwise of the individual in accordance with his abilities. It can therefore be good in a peasant, a rich man, a poor man, a man of small position, a nobleman, a maidservant, a priest, etc., if they have "realised" their lives according to their respective abilities.

It is a curious line, changeable even during the course of life, rich in combinations. Its direction towards one mount or the other denotes the tendency of the powers of the individual—here towards the arts, there towards position, elsewhere towards commerce. Those in whom it is absent or weak may possibly succeed, but they have only themselves to rely upon.

In order to know the approximate dates of the events, it is divided like the others, by placing 80 (years) where it crosses the head line, and normally 15 at the end, by the mount of Saturn.

If good in both hands it means assured success.

If better at the begining than at the end, hard times in old age.

If irregular in a hand with many lines—excessive sensitiveness making success difficult.

Accompanied by small lines—good omen, obstacles overcome.

Made up of small lines—illnesses, indecision.

Confused—changeable fate, capricious; also if it is broken, cut, reconnecting at each instant.

If it has ascending branches—destiny improves little by little (towards the sign of the mount attained).

Its beginnings are important. If at the ring round the wrist, and straight to the end—happy calm fate. If at the life line, happiness acquired by merit. At the mount of Mars—power of resistance to attacks. At the plain of Mars—difficulties, especially at the start, discouragement, black thoughts. At the mount of the Moon—good fortune by chance or by other people.

Stopping at the head line: Rash act or brain trouble. At the heart line—heart trouble or change of position owing to an affair of the heart. At the mount of Saturn—happy old age. If forked, difficult old age.

If cut on Saturn by cross lines—obstacles, misfortunes. Rising towards the middle finger—great destiny for good or for evil. Rising towards Jupiter—success.

Very red, possibility of catastrophes.

Lengthened across the lines of the wrist—tragic destiny.

The Line of Sun.—This line rises from various points of the hand, but most frequently from the ring round the wrist or the head or heart line

towards the root of the ring finger where the mount of the Sun is, which it dents with a more or less pronounced groove. It shows the enthusiasm of the being (for the Sun means expansion) and it is very lucky. He who has it well marked may expect renown. It is in short the true line of luck. He in whom it is lacking may fear that he will never succeed. *All chosen people or those who have arrived possess it.*

For the division of the ages we count 30 (from the bottom) up to the head line, 40 to the crossing with the heart line. The Sun line does not generally start before the head or the heart line, because it is towards the age of 30 that the future unfolds itself.

Starting from the heart line, if the solar furrow runs beautifully towards the mount by the ring finger it indicates talent, success, nobility of soul (Sully-Prudhomme, Séverine). If from the head line—the will to arrive by means of the arts or literature (Gyp). If from the intuition line—good qualities which are somewhat spoilt by excessive imagination. From the line of Saturn—success and intellectual fame (the elder Dumas, Gounod, Déjazet). From the mount of Venus or the life line—brilliant omen (Meissonnier, Victor Hugo, Marcelin Berthelot). From the mount of the Moon—success for poets, artists, comedians. From the plain of Mars—agitated fighting, success through struggle (Rodin, Réjane, Clemenceau). From the mount of Mars, it excites to ambition, daring (Got, the younger Dumas, F. Labori, Sarah Bernhardt).

Doubled or tripled—great reputation (Lamartine, Aubert, Corot).

If the solar line ends at Mercury, love of money; if on Saturn—missed vocation.

Crossed by small lines—obstacles (the painter Diaz).

The Line of Intuition runs to the mount of Mercury, starting from the life, fate or sun line. Clean, long, regular, it means good health, good memory, eloquence, intuition. Its appearance as in all other lines indicates the intensity of these qualities.

Other lines and signs in the hand:—

The Hepatic (or health) *Line* goes from the mount of Venus to the line of Life. H. Rem denies the tradition concerning it, declares that its traditional qualities are very doubtful, and says that further it is often mixed up with the mercurian line.

The Ring of Venus.—Half circle surrounding the middle and ring fingers. The ancient chirologists called it a sign of violent passion, of lasciviousness. H. Rem believes in this sign only if it is double, triple, badly drawn, broken. Otherwise it is merely a sign of increased vitality, increased fortune.

The Lascivious Line.—This line, sister of the intuition line, resembling the milky way, made of all kinds of little parallel lines, seems to betoken excessive ardour in love, voluptuousness.

Rings Round the Wrist.—These are small lines which form a kind of bracelet round the wrist. There are two or three, rarely more. It is said that each denotes 30 years of life. But certain reservations must be made on this subject. The data of the line of life are sufficient and more sure.

Let us confine ourselves to the following notes:—

Badly marked, much interrupted—not very good health, long illnesses.

Short—accidents which may prove fatal.

Single—bad health and short life.

But it may be that towards the age of twenty these lines become more numerous, deeper, longer. Therefore let us not make this prediction unless we know more.

Quadrangle.—This is the rectangular space, also called the Table of the hand, situated between the heart and head lines.

A regular spacious quadrangle indicates balance, loyalty, benevolence. If it is missing in one hand it is a bad sign. If it is narrow it betokens irresolution, lack of go, of spontaneity, and this omen is strengthened if there are many small lines in it.

Great Triangle.—Formed by the head, heart and intuition lines in the inside of the hand. Well marked it indicates mental balance. The contrary indicates opposite qualities. If narrow it points to narrow-mindedness. If it gets stronger during the course of life, it means that the latter improves.

Small Triangle.—The meeting of the hepatic (or intuition) line with the heart and fate lines. Well formed it denotes a taste for the liberal professions. Archeologists and collectors have it strongly marked.

A fairly considerable number of small signs further occur in the graphic of the hands, and further interpret the lines and the mounts. They are as follows with their meanings according to their position:—

Stars.—Desbarolles says that they announce inescapable events deriving from the place they occupy. According to H. Rem the following list may be drawn up:—

A star on Jupiter—success, wealth; on Saturn (always bad) paralysis, disastrous death; on the Sun, wealth not bringing happiness, perils; on Mercury, unscrupulousness; on Mars, serious wound, death in war; on the Moon, peril from water (shipwreck or otherwise); on Venus, probable disappointments; in the quadrangle, good disposition; on the head line, wound in the head or madness; at the end of the head line—head wound or rash act; on the life line, misfortunes; on the Sun line—catastrophe if that line is broken; on the ring of Venus, crime of passion, venereal disease.

On the ring round the wrist—legacy. At the tip of the thumb, excessive gallantry. On the back of the thumb, voluptuousness. On the tip of the fingers—peril.

Crosses.—Sign of minor fatalities (except on the mount of Mercury), especially if well shaped.

Astride on the root of the first finger—happiness; on Jupiter—love marriage; on Saturn—mysticism; on the Sun—missed fame; on Mercury—tendency to theft; on the lunar mount—danger on the water; on the mount of Venus—single and fatal love; in the quadrangle, below the middle finger—mysticism; at the beginning of the life line—accident

in childhood; in the life line—unfortunate event; in the middle of the head line—brain trouble; on the heart line—accident; on the Fate line—alteration of position; on the solar line—stoppage of luck; on Mercury—aptitude for science, especially occult science; on the Sun—leaning towards religion (without mysticism); on the ring round the wrist—unexpected wealth.

Dots.—Their colour is as important as their position.

Dark—bad omen; red—trouble with health; white or pink—good sign; red on the heart line—love troubles; white on the same line—sentimental lightheartedness; on the line of fate—obstacles; on the line of life—illnesses or wounds; on the head line—wounds; on the Sun-sorrows; on Saturn—accident very soon; on Mercury—business gone wrong; on the nails—nerves.

Chains.—They indicate a succession of obstacles on the lines—fetters.

On the line of Life—broken health.
On the line of Heart—slight and numerous passions.
On the line of Fate—reverses.
On the line of Fame—bad sign.
On the little finger—confused imagination not very apt at disentangling itself.

Branches.—Leading to the middle finger—effort needed.
Leading to the little finger—practical tendencies.
On the line of Fate—dangers.
On the line of Heart—affection ideal (if rising) or low (if falling).
On the line of Life—health, success, wealth.

Isles.—Two little curves touching at the ends—bad sign.

On the line of Life—clandestine child.
On the line of Heart—adultery.
On the line of Fate—life ruined.
At the base of the little finger—beware of theft and bankruptcy.

Figures.—Approximate figure 5—serious and sad events.

Form of 4 on the mount of Venus—marriage of inclination.

Sign of Venus—(a little circle surmounted by a cross) great love shared.

If the cross is below, this love is the source of sorrow.

Sign of Mars (circle surmounted by an arrow)—strength. Love of fighting. Duels.

On the line of Life—success due to courage or to decision.
On the line of Heart—genesic strength.
On the line of Fate—favourable sudden event.
At the base of the little finger—success due to good policy.

Crescents.—Inconstancy, removals.

On the line of Fame—leanings towards music.
On the ring finger—literary vocation.

Bars.—At the top and close together on the mount of Mercury they indicate in doctors medical intuition (remark of Desbarolles).

Horizontal going from the Moon to the outer seam—travels.

Forks.—These are two pointed branches departing from a principal line.

Ascending—good omen. Descending towards the upper part of the hand—reverse in fortune and lack of success in current enterprises.

Rails.—Their name shows to what these signs resemble. If placed on a line they hinder its effect.

Suns.—Circles with rays. At the root of the little finger—success in science; on the ring finger—prediction of fame; in the hollow of the hand—victory over difficulties; at the root of the thumb—gallant successes; on the Moon—journeys.

Squares.—Tokens of energy. If numerous—luck abroad.

Small triangles.—If numerous—abilities.

We want to draw attention again to the very remarkable work of G. Muchery on the signs, visible in the hand, of heredity, of illnesses and of death which the very learned organiser of the International Congresses of Psychology had observed during years of experiments on hundreds of hands of scholars, of artists, of patients, of madmen, of centenarians, etc.

It is a medical chiromancy into which our scheme does not allow us to go in detail, but which is of the highest interest. We are convinced that in the very near future Medicine will take official note of it, for in the opinion of the author it is possible to discover in the hand very clear symptoms of all kinds of perturbations of the organism, such as poor circulation of the blood, albuminuria, cancer, diabetes, epilepsy, troubles of the stomach, the kidneys, the eyes, the legs, the throat, the bowels, gout, hysteria, premature impotence, rheumatism, paralysis, tuberculosis, etc. Also sudden and accidental death, tendency to suicide, madness, and so on.

In the same book a very curious chapter deals with the signs of intellect, and an analysis is given of a great number of eminent people.

Seeming Contradictions and Combinations

It may happen that an analysis made with the help of the above details leads to contradictions of predictions. The reason for this will be that observation was defective. Further, certain combinations or junctions of the lines modify their individual significance. And besides no one has a character all of one piece. A man having a certain defect may at certain times show a reaction, a move towards the opposite direction. Let us take one by one the lines of which we have spoken.

Line of Life.—Cleanly separated from the Head line, it denotes a light fantastic individual, not very sure in his dealings, but succeeding by his self-confidence.

If it joins that line between the thumb and the first finger, it denotes on the other hand a well-balanced mind which does not give in to fancies.

If the three lines (life, head and heart) join, beware of fancies. These people are not very much masters of themselves. They must beware of accidents and catastrophes.

The line of Life interrupted by small lines indicates that the liver must be looked after.

If the lines of Life, Heart and Head form a square well designed, it is a token of an equable character and a good constitution.

If the mount of Venus extends as far as Jupiter, it is a sign of violent passions, and sometimes of sudden death.

Line of Heart.—If mixed up with the Head line—tendency to a "thunderclap" in love.

If the join is towards the middle of the palm—disappointments in love may cause violent actions.

If the Heart line surrounds Mercury up to the folding of the hand—self-interest pursued in sentimental affairs—infidelity.

Line of Heart descending towards the line of Head—leaning towards platonic love.

Line of Heart ending in a curve towards the root of the first finger—exaggerated mysticism.

Line of Heart traversing the whole hand cutting through the mounts—inconstant feelings.

Line of Heart very near to the line of Head—hypocrisy.

Line of Fate.—Very straight from the ring round the wrist to Saturn, touching the line of Life—existence without troubles, health and wealth.

Mixed up with the line of Life—found in those who have risen through their own merit.

Joined to the small line which traverses the mount of the Moon—variations of fortune due to variations of temperament.

Joined to the line of the Sun—success in the arts.

Starting obliquely from the mount of the Moon—fate upset by dreams.

Starting from the mount of Venus—love will be the great preoccupation of life.

Ending in a cross towards the mount of the Sun—mental derangement through crashing of expectations.

Ending before the mount of Saturn—melancholy due to lack of mental balance.

Ring of Venus.—Joined to the Line of Heart—risk of stupid acts owing to base love.

Touching the line of the Sun—propensity to voluptuousness.

Line of the Sun.—Joined to the line of Mercury—abilities thwarted by excess of imagination.

Ending at the line of Mercury—eloquence useful in good things.

Directed towards Mars by crossing Mercury—low aestheticism.

Directed towards the mount of the Moon—tendency towards mystic or baroque art.

Mixed up with the lines of Life and of Mercury—sane, balanced and profitable art.

Mounts of the Sun and of Mars mixed up—low art imposing itself by bluff.

Line of Mercury.—Traversing the Head line—sure judgment.

Traversing the Heart line —feeling dominating the practical side.

Ending on the mount of the Moon—characteristic of inventors without the means for action.

Ending on Mercury—practical intellect.

Joing the life line—sign of preparations a long way ahead.

Ending on the mount of the Sun—inventive imagination.

The mounts of Mercury and of Mars joined—laborious and practical temperament.

Luck, Adultery and the Hand

According to Papus:—

A spatulate finger denotes luck in material enterprises.
A square finger denotes luck in scientific enterprises.
A pointed finger indicates luck in art and diplomacy.
Fine lines under the little finger denote aptitude for great commercial affairs.
A fork below the ring finger denotes the probability of becoming rich.
A cross below the first finger (mount of Jupiter)—sign of luck in love.

If you put your left hand flat on a sheet of white paper so as to see its colour properly, conclude as follows:—

A hand with frankly white ground—luck in business.
A hand of brown colour—luck in daring enterprises.
A hand of red colour—luck in politics.
A hand of yellowish colour—luck in art.

Mr. Georges Muchery on the other hand has written a most curious little book* from which we gather the following details which are but an application of chirological ideas to a given psychological case:—

1. When the palm of the hand is more important than the fingers, the owner has more material tastes; if it is less so, his tastes are more idealistic or intellectual. Therefore, if adultery is committed, according to the hands it will be either sensual or mental (betrayal of the heart rather than of the flesh).

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* *Conjugal Happiness. Adultery Unveiled to all by the Hand* (Astrale, publisher).

2. The characteristics described above according to the shape of the hands and the fingers, according to the mounts and the lines, adjust their indications, in the case of adultery, to the kind of adultery in question. For instance—distrust in love, says Mr. Muchery, those people in whose hand a line goes from the line of Life to the little finger, especially if the line of Life is tortuous; you will be deceived all through your life by these people who will play at love whilst thinking only of their own interest. Study well the line of Heart, which denotes the nature and the strength of the affections. If confused and like a chain, it denotes numerous and inconstant love affairs. If connected with the Head line then love is governed by the brain, therefore less frank, less free than in the opposite case. Forks below the first finger and ending the line are a happy omen.

3. Among the signs of the hand relating to adultery must be noticed:—

An isle in the line of Fate or (and sometimes in addition) in the line of the Sun.

A cross on the mount of Venus on the other hand usually denotes one love only.

4. The lines of union (on the flat of the hand, by the little finger) denote by their number the number of free or legal unions in a life, and by their length the duration of such unions.

Chains in these lines of union are a sign of infidelity.

An isle means union with a relative, and sometimes even incest.

Thus a line of union with an isle and joining the ring of Venus which was broken (sign of licentiousness) and, in addition, as isle in the line of Fate informed the author (to whom it was admitted) that the man in question, married to a widow, had as his mistress a daughter of the latter.

5. Taking the indications of the mounts into consideration, Mr. Muchery gives the following advice:—

Young ladies, choose a husband who has:—

A large thumb (sign of activity—he will always be able to earn your bread)
A single line of union.
None of the signs of adultery.
A hand a little thick (success) with long and smooth fingers (patience, preciseness).

If you are sensual:—

A long and good line of Heart.
A think and firm mount of Venus.
A simple ring of Venus.
Coloured lines.

If you are sentimental rather than sensual:—

A long and somewhat soft hand.
A long and straight line of Head.
A straight and plain line of Heart.
A low and soft mount of Venus.

If you want to rule him:—

A small thumb.
A short Head line.
Smooth and square fingers.

Signs of jealousy:—Ball shaped thumb. Heart line going from Mars between the first and middle fingers.
Sign of kindness:—Heart line long, straight, without chain or breaks.
Constancy is never found in a man who has at the same time:—
A chain-like Heart line.
A ring of Venus.
A small Head line.

Following up these general data, Mr. Muchery gives the prints of a certain number of types of hands of adulterers, from which we select the following:—

1. *Type of unfaithful hand:*—Numerous lines. Ring of Venus well defined. Heart line too long. Mount of Venus too large and not high enough. First finger pointed (curiosity). Isle of adultery on the line of Fate.

2. *Type of hand of adulterous and jealous woman:*—Deep and strong lines. Thumb ball-shaped (changeable temper). A line goes from Venus, divides, forms an isle and ends at the Head line:—this shows that the death of a person who was loved was followed by neurasthenia in the subject, and by a fresh love. Another line goes from the Life line, crosses the plain of Mars and ends at Mercury—towards the age of 30 a fresh liaison without giving up the first (isle in the Saturn line), hence adultery.

3. *Type of hand of woman born to deceive men:*—Head line forked (lies and cunning in getting out of all difficulties). Mount of Venus high and broad (sensual passion). Line of adultery giving rise to two others going towards Mercury and the Sun (practical use of her lovers).

4. *Type of adultery without knowing it:*—Short, broad, firm, material hand. Head line straight (frankness). Mount of Venus lined (solid appetites). No line of adultery. This woman had a lover of whom she did not know that he was married.

5. *Type of adulterous man succeeding through women:*—Sign of unhappy marriage—Heart line joining the Life line and forming a cross on Jupiter. Sign of the divorce which followed:—line starting from Venus, crossing the Life line and joining the Head line by a cross. Sign of a liaison which brought him money in the line of the Sun. Sign of licentiousness—double ring of Venus.

Part Two PRACTICE

19 Rituals and Spells

THE PRACTICE OF MAGIC, LIKE THE PRACTICE OF RELIGION, INVOLVES BOTH worship and petition. In both instances prayer and invocation are motivated by selfish considerations on the part of the faithful. In other words, every magical or religious act is undertaken for the purpose of gaining some type of benefit from the deity being invoked. Even when the aim of a prayer or invocation is worship and love of the deity there is an ulterior motive at play in the act of faith. This may be a petition to God for increasing purity and humility, or it may be a request for enlightenment and divine union, or a sacrificial offer of material possessions in exchange for spiritual rewards. Whatever the reason for an act of faith, whether magical or religious, the intention is the same, namely to benefit man through worship and petition.

In magic as in religion man recognizes that there are cosmic forces of a dual nature at work in the material world. These forces, which can best be described as the powers of good and evil, are responsible for the formation of each human life and the determination of its destiny. Man prays to the gods in the hope that his life will improve through the power of one of the two forces, good and evil, at play in the universe. White magic, for example, seeks to achieve its goals through worshiping good or creative forces, known as God, or the gods of nature. On the other hand, black magic worships evil or demonic forces for the same purpose, that is, to achieve a definite goal.

When a cosmic force, either divine or demonic, is invoked in magic, its effect on the magician is usually energizing. In other words, the cosmic force invoked will saturate the magician with its magnetism and power so that he will be able to manifest it in the physical world through an act of will.

There are two ways through which magicians bring cosmic energy into manifestation, namely rituals and spells. The ritual can be of an invoking or evoking type, that is, the force may be called to manifest through the magician (invocation) or to materialize outside the magician (evocation). In either case the cosmic force or god or demon is asked to participate directly in the magician's ceremony and to bring about the desired changes in his life through special intervention. The rituals may be of very different types and be conducted for varied reasons, but the central aim will be the same, to bring down force for material manifestations. Whether the ritual is one of transition (such as baptism, puberty, or death), or a rite of invocation, fertility, or sacrifice, the main theme will be the same in each case: a god or natural force will be contacted for a specific reason and asked to manifest in the material world.

On the other hand, the spell does not invoke or evoke forces. Its purpose is to secure the powers and help of the gods through the knowledge and appropriate use of magical correspondences. Each item used in a spell has its special attributes and powers. The correct combination of ingredients in a spell

and the knowledge of the forces that control them is what makes a magic spell work. Sometimes just the use of the ingredients alone is sufficient for the success of a spell.

It is difficult to understand why a combination of certain items can bring about a physical chain reaction that results in the realization of the magician's desires. It may seem hard to believe that the utterance of a few words or the gathering together of a few items may produce magical effects. Nevertheless, unbelievable as it may seem, that is exactly what happens when a knowledgeable magician casts a powerful spell. How do we explain these seemingly supernatural effects? In this writer's opinion two things must be taken into consideration to clarify this mystery. First, the magical belief that everything in the material world is charged with its own special kind of magnetism. This is true also of the magical elements in a given spell. The magician knows which plants, flowers, incenses, colors, animals, planets, numbers, perfumes, oils, and so on vibrate in harmony with each other. He also knows which of these magical items is to be used for each special endeavor. For example, every magician, regardless of whether he is a witch, a demonologist, a shaman, or a Kabbalist, is a master herbalist. In magic the knowledge of plants, herbs, trees, fruits, and flowers is of great importance, as the vegetable kingdom is close to the heart of nature. Every herb, for instance, has its own specific use—some for teas, baths, and spells, others mostly to be burned as incense to the gods. Rue, for instance, is an herb most valued by the magician. Used for purification, no evil can exist for long in its presence. The same is true of herbs like hyssop, patchouli, and lavender, whereas asafetida, henbane, and belladonna are plants used in evil or destructive works of magic.

The second thing to be considered in the success of a magical spell is the strong powers of suggestion that form part of the magical personality. The true magician has a tremendous capacity both for autosuggestion and for implanting suggestions in others. In other words the magician is able to work himself into a self-hypnotic trance through which he impresses upon his mind that his desires are going to be realized. Likewise, he has the ability to influence other people's minds to the extent that they will believe things are going to happen exactly in accordance with the wishes of the magician. This form of suggestion is much a part of the voodoo practices of Haiti. In order for the voodoo death curse to work, for instance, the victim must know that he is being sentenced to die. For that reason a death reminder, usually in the form of chicken legs or a bloody chicken head, is left somewhere near the victim where he is sure to find it. Immediately after he sees the death reminder the victim falls into the power of the magician's suggestion. His own superstitious fears lend strength to the death spell, and when death does occur it is usually caused directly or indirectly by the victim himself.

The young daughter of a friend became the victim of a black magic spell. Her mother is a talented and well-known clothes designer who sometimes employs

exotic models for her fashion shows. One of these models, a Colombian girl of unusual beauty, became angry with the designer over the modeling of some clothes and decided to take revenge on the designer's young daughter. For this purpose she telephoned the girl and told her that a black ritual had been conducted in the backyard of the designer's house, during the course of which a black bird had been sacrificed. The model refused to tell the designer's daughter what would be the result of this action and simply warned her that life would be very uncomfortable for her from then on. The result was that the young girl became very depressed and nervous. Since she was of an extremely sensitive temperament, the seed of suggestion planted by the model flourished into a truly self-destructive syndrome. For more than a year the girl refused to leave her house or meet any people. She gradually became more withdrawn until she barely spoke or moved. The psychiatrists who saw her struggled in vain to bring her out of her growing neurosis, but to no avail. A more enterprising pyschoanalyst was finally able to extract from the girl the statement that she believed herself to be bewitched and that she expected to die soon. After careful consideration of the case and its circumstances the psychoanalyst decided to try an experiment. Consequently, he told the girl he knew a woman who was a good medium and a well-known exorcist. Would she be willing to try exorcism with this woman? To his relief the girl acceded eagerly. In due time this woman came, bringing with her baskets of herbs, incenses, and other magical paraphernalia. She proceeded to cleanse the house ritually, asperging it with holy water and strange perfumes. She then exorcised the girl and the parents, leaving small bunches of herbs in every room. These ceremonies lasted for several weeks, and each day the girl's imporvement was noticeable. At the end of a month the girl was back to normal, as if nothing had happened. The psychiatrist was convinced that he had cured a case of suggestion. The medium, a genuine spiritualist, was sure she had exorcised a demon. Who was right, the psychiatrist or the exorcist? In all probability, both of them. The "demon" that had been exorcised by the medium was really in the unconscious mind of the designer's daughter. It had been brought up to the surface of her personality by the power of suggestion of the Colombian model.

Whether the magician uses a ritual or a spell to bring about the changes in consciousness that are the aim of magic is of no importance as long as the results are positive. It is interesting in this context to notice that similar rites are observed throughout the world for such purposes. For instance, almost every culture has rituals of invocation, sacrifice, transition, initiation, and fertility. Blood is important in magical rites all over the world, and so are sacrifices to the gods. There are seasonal rites for fertility designed and conducted by people from Cornwall to Wales, from Mexico to Africa, from Brazil to Sweden, and betrothal and marriage rites are also significant all over the world. What this means is that not only did cultures intermingle in early times, but also human aspirations, needs, and desires are similar regardless of the cultural level reached by a given society. The fear of death, the responsibility of a family, the pangs of

love, the desire to improve the human condition, are things shared alike by an African bushman and a sophisticated, educated man in the Western Hemisphere. This equality of human emotions in different human types, this similarity of aims, need, desires, is what makes magic so real and dynamic, for magic works on the assumption that all human minds function on the same level and that they are the same in many respects. This makes it possible for a magician to affect somebody's mind through either ritual or spell. What he needs is a point of contact with the other person's mind, a point that is the cosmic force he uses to conduct his magic work.

We will now look at some of the spells and rituals that are used or have been used by man to practice magic in many different parts of the world. The ingredients will be different in many of the spells, the rituals will vary in scope and content, but in each one of them the human element will be present, in the form of a constant demand for help and improvement.

20 Fertility Rituals

BECAUSE SURVIVAL IN PREHISTORIC TIMES WAS CLOSELY LINKED TO AN ABUNdance of crops and game meat, the first rituals conceived by primitive societies were dedicated to the god of hunting and the goddess of the earth. Although the god of hunting was the first deity to make its appearance, he was soon overpowered by the goddess of the earth, whose cult spread rapidly throughout the ancient world. After some time the two deities reigned together in harmony, and their union was joyfully manifested in a fruitful and bountiful harvest. As we have seen, the goddess was identified as Ceres, Demeter, Diana, Artemis, Isis, and a great many other deities of ancient civilizations. The fertility rites of primitive societies, both ancient and modern, embrace not only the fertility of the soil but that of the community as well. Thus the rites were and are used to increase both the crops and the race.

Babylon. The sanctuary of Bel rose like a pyramid above the city in a series of eight towers placed one above the other. On the last the Babylonians built a great temple where the god was believed to descend and cohabit with the woman who, according to the priests, Bel had chosen among all Babylonian women. This rite assured the goodwill of the god toward the Babylonians and his divine marriage to a mortal woman ensured fertility for the crops as well as for man and beast.

Egypt. In the sanctuary of the god Amon in Egypt the same sacred marriage between a god and a mortal woman was arranged by Egyptian priests. The woman, known as the divine consort, was often none other than the queen of Egypt herself. The god Amon was believed to be the true father of the Egyptian pharaohs, the fertile seed of the Nile Valley.

Greece. In Athens the god Dionysius was also married to the queen, and it is apparent that the consummation of this union was enacted at the ceremony. According to Aristotle the ceremony took place in the official residence of the king, on one of the slopes of the Acropolis. The object of the marriage was naturally to ensure the fertility of the vines and other fruit trees ruled over by Dionysius. Also in Greece, the union of Zeus with the earth goddess Demeter, solemnized at the Eleusinian mysteries in September, was believed to result in a reaped ear of corn, the fruit of the divine marriage.

Rome. Diana was seen by the Romans as the goddess of the woods and the patroness of wild beasts, whereas Ceres was seen as the corn goddess. But Diana was more than a tree goddess. She was the divine huntress as well as personification of the life of nature, seen in animals and green foliage and the rich fruits of the earth. In her sanctuary at the Aventine Hill she was represented by a many-breasted image similar to that of the Ephesian Artemis. In her sacred grove at Nemi she was worshiped as a fertility goddess and heard the prayers of women in travail. At this same grove her divine marriage to Verbius, the king of the wood, was celebrated in yearly rituals that promoted the fertility of the soil as well as that of man and beast.

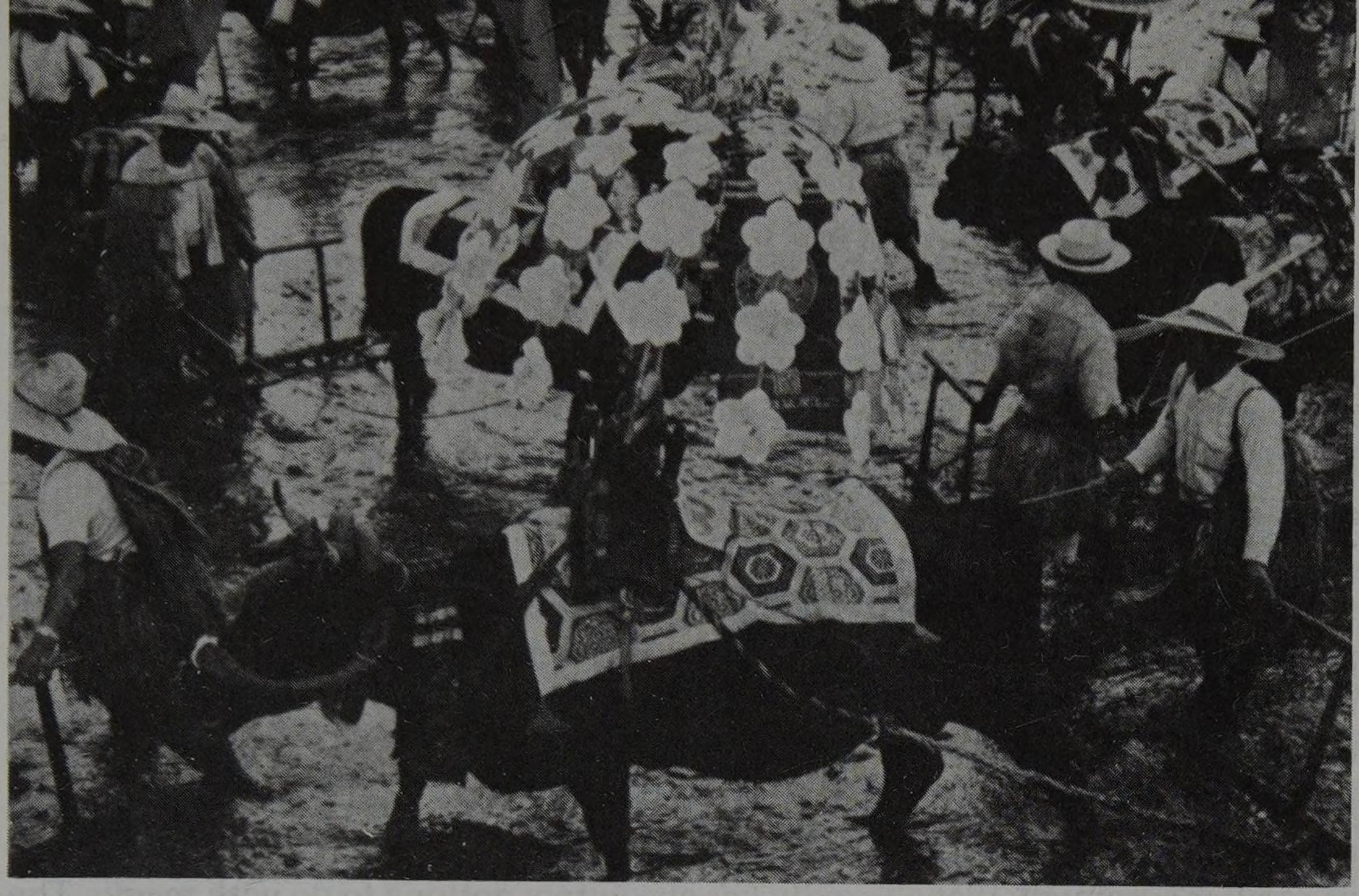
Celts. An animal sacrifice was offered by the Celts to the goddess Artemis on her birthday. A sacrificial victim was purchased with the fines they had paid her for every animal they had killed in the course of the year. The sacrifice implied the recognition that the animals belonged to the goddess, and it ensured her goodwill during the hunt and harvest.

Russia. Many peasant communities in rural Russia blame their poor harvests on the displeasure of the gods at not being married. Thus the Votyak tribe for example, in the Malmyz district, is said to have married their powerful god Keremet to a sylvan deity and celebrated the marriage with much brandy and ringing of bells to ensure good crops, which according to the legend did happen.

Peru. Peruvian Indians still practice the marriage ritual between one of their maidens and a stone god (a *huaca*) for the purpose of fertility and prosperity. The rites last for three days, during which time the Indian villages celebrate the marriage as if it were an actual ceremony between a man and a woman.

India. The sacred marriage between the sun and the earth is celebrated by the Oraons of Bengal to ensure the fertility of the ground. The marriage is performed between the priest and his wife, symbolizing union between the earth and the sun. After much drum beating, singing, and dancing all the guests proceed to the hut of the priest, where they all engage in the vilest orgies. The object of the ritual is to move the mother earth to be fruitful.

Other similar rituals of divine marriages to ensure and promote the fertility of the earth were and are still practiced by many peoples. The similarity of the



In Hiroshima, farmers begin each rice-sowing season with the ceremonial planting of a rice shoot near a shrine. They form a circle around the shrine and pray to the gods, asking them to protect the rice crops during the growing season.

rituals is striking, particularly considering the vast spans of time and distance that often separate some of the primitive peoples that have conducted these rites.

Other symbolic ceremonies for increased fertility are conducted by peasant farmers directly through the soil, as in the following examples:

Ireland. Irish farmers tried to encourage the growth of their corn by placing a sickle in its midst as a reminder to the crop of its eventual destiny.

Italy. Poppies were usually planted in cornfields because this flower is connected with Ceres, the corn goddess, and therefore would promote growth.

Western Europe. To ensure auspicious sowing most farmers would place a hen's egg or a loaf from the previous year's harvest under the plow before its first furrow was cut.

Sweden. In a rite that reveals traces of ancient human sacrifices the Swedish farmer's wife bakes the last sheaf of corn into a loaf shaped like a young girl. This traditional ritual ensures the fertility of the soil and promotes a bountiful harvest the following year.

The British Isles. The last sheaf of corn was believed to contain the spirit of the corn. Sometimes a few ears of corn were left standing in the field, but most of the time they were plaited into a corn "dolly" and then severed by the blades of the sickles. The "dolly" was kept in the farm until the beginning of the next plowing, to ensure continuity.

Although most ceremonials are today confined to the agricultural festivals of churches—in particular the harvest festivals—man stubbornly refuses to abandon his ancient beliefs and continues to observe them either as jokes or as religious ceremonies. Halloween and Thanksgiving are remnants of ancient fertility rites. The Halloween pumpkin with its many seeds is a powerful symbol of sexuality and fertility. In Africa one of the goddesses of love and marriage, the Yoruba goddess Oshun, claims the pumpkin as her magic fruit, by which she makes and destroys marriages and provides fertility for man and beast alike. Few people are aware that the wedding cake used in modern marriage ceremonies is a relic of the symbolic corn ears worn by the bride to ensure fertility in pagan times. These corn ears were replaced by cakes that were scattered over the newly married couple as they left the church. Thus we see how a subtle magical practice, in the form of the wedding cake, has become a central part of a religious or secular ceremony that allegedly has absolutely nothing to do with magic. The pleasant custom of sending pieces of the wedding cake to friends and relatives is also a modern expression of the traditional need to share with one's friends the magic of the corn spirit.

21 Weather Control

RAIN-MAKING, ONE OF THE FIRST AIMS OF THE PRIMITIVE MAGICIAN, COULD BE accomplished in a number of ways, all of which entailed complicated rituals or magic ceremonies of the sympathetic type. The rites varied with each culture, as these examples illustrate.

Greece. In Macedonia it was customary for a procession of young children to walk around all the rivers and wells in times of drought, led by a girl covered with flowers, who sang:

Send Thou a still small rain
That the fields may fruitful be
And vines and blossom we may see
That the grain be full and sound
And wealthy grow the folks around.

Omaha Indians. This tribe used to spurt water into the air in a fine mist, imitating actual rain. Some of the American Indian tribes used smoke signals to communicate with the Great Spirit to let him know rain was sorely needed.

Missouri. Old farmers in the Ozarks tried to promote plentiful rain by soaking cobs from seed corn in water. The cobs remained in the water until the new crop was thought secure.

South America. South American Indians, particularly the Muiscas of Colombia, throw ashes into the sky to condense the clouds and induce rain. To produce good weather they scatter the ashes on water.

Central Europe. Ashes were also used to control weather, but in this case the ashes were scattered over the fields to prevent hailstones.

France. A similar custom prevailed in France until recently whereby ashes were used as defense against lightning.

Latin America. The palm leaves distributed by the Catholic Church on Palm Sunday are kept in a safe place by many practitioners of the Yoruba cult known as Santería. The palm leaves, known as *guano bendito,* are burned during thunderstorms and electric storms because they are believed to pacify the god Changó, the thunder god of the Yorubas. There are also rituals to induce rain that call for burning twelve small piles of gunpowder. These rituals are also dedicated to Changó.

Russia. In a village near Dorpat, Estonia, rainmaking was undertaken through sympathetic magic. Three men would go to a sacred grove and climb all the way up a fir tree. One would hit a kettle with a hammer to imitate thunder; the second would rub two firebrands together to create sparks to symbolize lightning. The third, the actual rainmaker, sprinkled water from a vessel onto the ground with a bunch of twigs. The combination of these three actions would ensure the coming of rain.

New Guinea. Magicians also make rain by dipping a branch from a tree in water and then sprinkling the liquid on the parched ground. The same rite is practiced by the rainmakers in New Britain, near New Guinea.

Australia. In the Mara tribe of northern Australia the magician makes rain by singing a magic song over a pool. He then drinks some of the water from his hands, only to spit it out in all directions. Afterward he throws water all over himself and around him and returns to the village. Rain follows soon afterward, according to this ritual.

Java. When rain is badly needed two men will hit each other with heavy rods until the blood flows freely down their backs. The blood symbolizes rain, which is believed to follow soon.

Arabia. The Arabs had a method of stopping rain that they thought infallible. They would cut a branch from a tree, set it on fire, then put out the fire by dousing the branch with water. This was said to make the rain abate. Similar rites to stop rain were used by primitive tribes in Australia.

East Africa. The rainmaker of the Wambugwe tribe of East Africa brings on a downpour by sacrificing a black sheep and a black calf, black being symbolic of rain-laden clouds. If, on the other hand, he wishes to stop rain he goes inside his hut and heats a rock crystal in a calabash.

Japan. In the high mountains of Japan there are districts where peasants sacrifice a black dog to the dragon god of the river in order to bring down rain. Also, when a god does not answer a request for rain the peasants throw down his image from his pedestal and, cursing it violently, hurl the image headfirst into the rice fields. They keep the image in the mire until rain falls and all the time imprecate it in the vilest way.

China. Like the Japanese the Chinese do not tolerate procrastination by their gods. Whenever they need rain, they make a huge dragon of paper or wood and carry it around in a procession. If the rain does not fall, the dragon is torn to pieces. The Chinese have been known to put one of their gods in jail because he either did not provide rain or else would not make it stop.

Italy. If the Chinese attitude toward their gods seems primitive, Italians' behavior to their Catholic saints at the turn of the century will seem incredible, but it is true, as historical records will attest. In April 1893 a severe drought affected Sicily so seriously that there was fear that all the crops would be lost. For six months the Sicilians prayed to God and the saints to give them rain, but the heavens and the Heavenly Host turned a deaf ear to their supplications. However, Sicily was not about to take such a slight lying down. They started by banishing the saints, then they turned some of their faces to the wall. Saint Joseph ended up with his saintly head buried in a garden, whereas poor Saint Angelo, the patron saint of Licata, was stripped naked, reviled, put in irons, and threatened with drowning or hanging. Needless to say, rain was soon forthcoming. To the Sicilians this meant that the saints had learned their lesson.

The magical rituals used by man throughout the ages to produce rain are also remarkably similar to ceremonies conducted for fertility and other purposes. The similarities of rites and beliefs between peoples separated by time and distance are also significant. It was mentioned earlier that religious and magic rituals are selfish undertakings on the part of man. Whatever the ceremony the motivation is always the same, asking for grace, for a boon, for help in some way. When primitive man does not get an answer from his gods he punishes them, as we have seen, by reviling them and putting them in prison. This attitude can be observed in presumably more-developed societies, as the Sicilians, who chasten the Catholic saints when they do not heed a prayer. More commonly, man will endeavor to punish God after a prayer has gone unanswered by simply denying God's existence. "There is no God" or "God is dead" are ways of inflicting punishment on the deity who has let us down in some way. Some ancient magicians, and some modern ones also, try to impress upon the student of magic that prayers and rituals will be successful only if they are conducted in perfect accordance with magical rules. One of the most important of these rules is observance of the law of availability. Nothing is impossible, but some things are improbable. It is useless from the point of view of magic to waste any mental energy in trying to get the improbable to happen. According to Aristotle the probable, not the improbable, is what usually happens. Thus, before trying to

bring the improbable to fruition the magician tries to turn the improbable into the very probable. Then he can practice magic successfully.

It is obvious from these examples that the mind of man, whether primitive or refined, tends to follow the same patterns. The same ideas, the same needs usually inspire the most directly opposite men. Is it because we are all part of one great cosmic whole? Is it because we all descend from a common ancestor? The answer is really immaterial. What matters is that our minds do touch and blend at certain points and at certain times. Not only are we able to touch each other mentally but we are also able to touch at times the mind of nature. These subtle and elusive contacts are the essence of magic.

22 The Rites for Power: Pagans, Witches, Satanists

CEREMONIAL MAGIC IS RICH IN POWERFUL INVOCATION THAT WILL DRAW DOWN the forces of the gods unto the magician. We have discussed the Kabbalist's rituals of the Invoking and Banishing Pentagrams as well as the tortuous, diabolical evocations of the medieval grimoires. There are several other methods to build up power in modern magic. Three of these are the rituals of the neopagans, witches, and satanists. These ceremonies can be adjusted to solitary practices and are therefore suitable for experimentation by more adventurous readers. The Pagan Self-Blessing is perhaps the first ritual that should be tried by a newcomer into the mysteries. It is a lovely and simple ceremony that is likely to evoke deep feelings of inner harmony and peace within any person.

The Mother invoked in the Self-Blessing Ritual is the Female Principle of the universe manifested as the Moon Goddess. This deity should be seen as the female aspect of God the Absolute. Because God the Father has been overemphasized in the past two thousand years it is important now to honor the Mother Goddess, to reestablish balance and harmony between the two aspects of the godhead. This cosmic duality, observed by most schools of magic, is also exemplified in the major ceremony of witchcraft known as the Opening of the Circle.

The Pagan Self-Blessing is one of a group of rituals conceived by a society of neopagans known as the Pagan Way. The aim of the Pagan Way is to spread the roots and teachings of paganism in modern society, as they believe that the way of the pagan can save the world. This group practices white magic and is quite actively opposed to black magic. Their philosophy is simple and easy to understand and their rituals excel in clarity and poetic beauty, as the Self-Blessing exemplifies.

The Lady, or Earth Mother, also seen as the Moon Goddess, as envisioned by Neopagans. Beautiful and heavy with child, with all the riches of the earth at her feet, the Earth Mother is a symbol of fertility and the glory of womanhood. From *The Crystal Well,* a Neopagan publication.

SELF-BLESSING*

This ritual should be performed during the new moon, but it is not limited to that phase. Need, not season, determines the performance. There is real power in the Self Blessing; it should not be used other than in time of need and should not be done promiscuously.

The purpose of the ritual is to bring the individual into closer contact with the Godhead. It can also be used as a minor dedication, when a person who desires dedication has no one who can dedicate him. This self-blessing ritual may also be used as a minor exorcism, to banish any evil influences which may have formed around the person. It may be performed by any person upon himself, and at his desire.

Perform the ritual in a quiet place, free from distractions, and nude. You will need the following:

1. Salt, about one-quarter teaspoon.
2. Wine, about an ounce.
3. Water, about one-half ounce.
4. Candle, votive or other.

The result of the ritual is a feeling of peace and calm. It is desirable that the participant bask in the afterglow so that he may meditate and understand that he has called the attention of the Godhead to himself, asking to grow closer to the Godhead in both goals and in wisdom.

When you are ready to begin, sprinkle the salt on the floor and stand on it, lighting the candle. Let the warmth of the candle be absorbed into the body. Mix the water into the wine, meditating upon your reasons for performing the self-blessing.

**Pagan Rituals*. vol. 1. New York: The Pagan Way, 1973. The Self-Blessing is reproduced through the courtesy of Samuel Weiser, Inc., 734 Broadway, New York City.

Read the following aloud:

BLESS ME, MOTHER, FOR I AM THY CHILD.

Dip the fingers of the right hand into the mixed water and wine and anoint the eyes,

BLESSED BE MY EYES, THAT I MAY SEE THY PATH.

Anoint the nose,

BLESSED BE MY NOSE, THAT I MAY BREATHE THY ESSENCE.

Anoint the mouth,

BLESSED BE MY MOUTH, THAT I MAY SPEAK OF THEE.

Anoint the breast,

BLESSED BE MY BREAST, THAT I MAY BE FAITHFUL IN THY WORKS.

Anoint the loins,

BLESSED BE MY LOINS, WHICH BRING FORTH THE LIFE OF MAN AS THOU HAST BROUGHT FORTH ALL CREATION.

Anoint the feet,

BLESSED BE MY FEET, THAT I MAY WALK IN THY WAYS.

Remain . . . and meditate for a while.

More involved than the Self-Blessing, and more powerful in the sense of gathering energies for material manifestations, is the witches' ritual of Opening the Circle. This ritual is used in most of the ceremonies of witchcraft, for building up power and for self-protection. Although the ritual is mostly used in covens, it can also be adjusted for solitary invocations. Before presenting the ceremony however, we should mention the main tools of witchcraft, which are indispensable in the practice of the Craft. Anyone may prepare the tools, charge them magnetically, and practice witchcraft in lone rituals. Indeed, it is better to practice magic alone, say magicians, than in the company of persons who are not completely trustworthy or who may not be in spiritual harmony among themselves.

THE TOOLS OF WITCHCRAFT

THE WITCHES' WAND

The wand, the most important aid in witchcraft, may be made of many different types of wood, such as willow, hazel, rowan, elder, oak, and mistletoe. The wand should be made of a slim tree limb about one inch in diameter and as long as the distance from the elbow to the top of the forefinger. Two inches of pith are removed from inside the wand and the cavity is filled with a piece of cotton where three to five drops of blood have been dropped. The blood must come from the thumb, which is pricked with a brand-new needle. The tip of the wand

is then sealed with dripping wax from the altar candle. A pentagram and the magic name of the witch are painted or engraved on the wand, which is then consecrated with water, fire, wine, oil, and three deep breaths of air in the names of the god and goddess. These substances represent the four elements.

THE ATHAME

The black-handled knife of witches. It is used to open the circle. The athame and the sword are used to perform all magical rites and to subdue rebellious spirits, demons, and genii.

PENTACLE

This symbol of the element earth is made from a round piece of wood usually seven inches in diameter, with a pentagram inscribed or painted on it. It can also be made of copper or brass.

CENSER

The censer is used to burn incense and to encourage and welcome good spirits, as well as to banish evil ones.

SCOURGE

The handle of the scourge is of birch, the four thongs of leather. This instrument, used in initiations, is the symbol of the power of domination. It is the weapon of the horned god of the witches and is very important in formal ceremonies.

BOLLINE

The witches' white-handled knife is used to make instruments, cut pentagrams on candles, etc. It can be used only inside the magic circle.

THE STANG

This is a straight piece of rowan wood (mountain ash) with a fork at one end, used in ancient times as a staff. A shorter version is used to beat out the rhythm of the circle dances.

ALTAR

Any consecrated place or thing used to hold the ritual instruments used in the magic circle.

CAULDRON

A kettle usually of iron or an ordinary cooker in which food or drink is prepared over the balefire for the rites.

CORD

The magic binding cord is made from strands of red wool or ribbon. It is plaited (braided) with a loop tied at one end to represent the female aspect. The other end is left frayed to represent the male aspect. Measure your binding cord around your head and loop a knot, continue around your chest, loop a knot ,

around your waist, loop a knot, around your hips, loop a knot, around your knees, loop a knot, around your feet, knot. The finished cord should measure nine feet in length. It is worn around the waist during all rites and is used in binding spells. It is used to bind the sigils of the art, the material basis, and is necessary to enforce your will. Tie your cord around you by passing the male end through the loop (female) and secure.

THE CUP

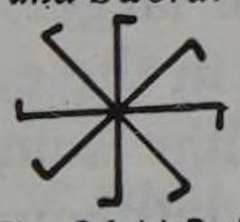
This is the vessel used for wine offerings to the gods. It is usually made of metal and is often carved with vines and fruits.

THE BOOK OF SHADOWS

The personal grimoire of a witch, where all the ceremonies and practices of the Craft were kept for future generations. The Book of Shadows invariably has black covers and is handwritten by its owner.

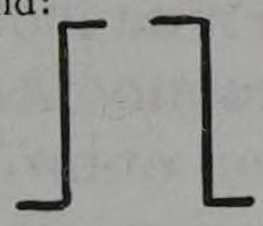
The markings on the tools of witchcraft. From *The Grimoire of Lady Sheba.*

Athame and Sword: Top side–carve initial of witch name and:



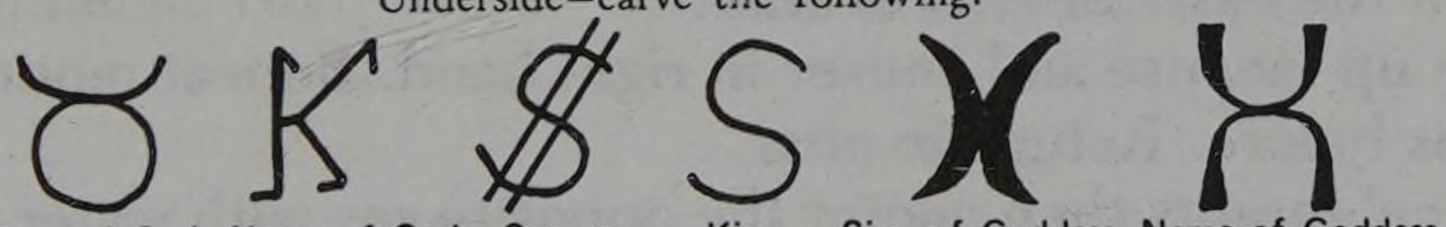
The 8-fold Path to the Center

The Arrow of Magic Issueing Forth



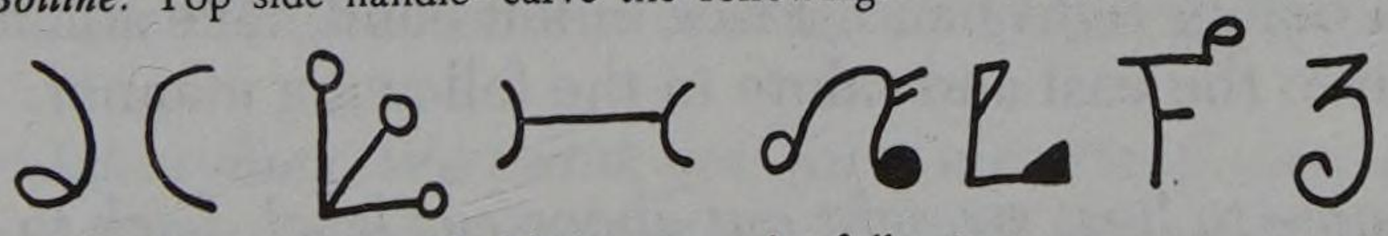
The Perfect Couple

Underside–carve the following:

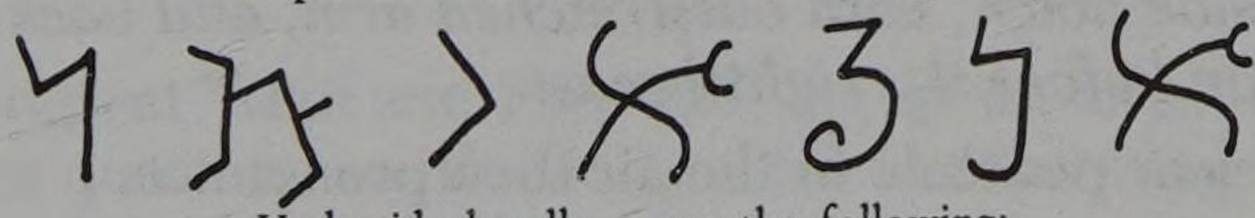


Sign of God · Name of God · Scourge · Kiss · Sign of Goddess · Name of Goddess

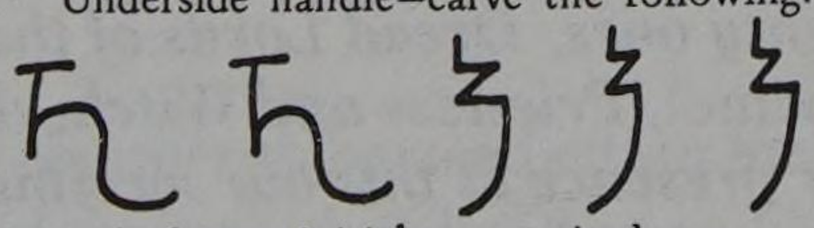
Bolline: Top side handle–carve the following:



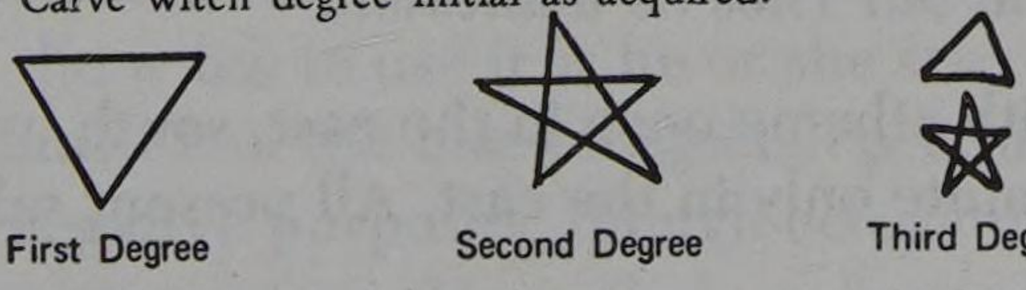
Top side blade–carve the following:



Underside handle–carve the following:



Scourge: Carve witch degree initial as acquired:



First Degree · Second Degree · Third Degree

Cup: Carve a pentacle and a crescent Moon.

Wand: Carve witch name and a pentacle.

TO OPEN THE CIRCLE*

Let all be clean before the gods. Being properly prepared, purify each other with scourge or cord: 3, 7, 9, 21 = 40. Give kiss. High Priest lights two white candles and places on altar. Then place a white candle on each cardinal point of the magic circle.

Purify water and salt. First place point of athame in water with right hand. Pronounce:

I exorcise thee, O creature of water, that though cast out from thee all the impurities and uncleanlinesses of the spirits of phantasm. In the names of Aradia and Cernunnos.

Touching salt with Athame pronounce:

Blessings be upon thee O creature of salt. Let all malignity and hindrance pass henceforth and let all good enter in (but ever are we mindful that as water purifies the body so the salt purifies the soul). Wherefore do I bless thee in the names of Aradia and Cernunnos, that thou mayest aid me.

Then transfer three measures of salt with tip of athame into the water and stir in clockwise direction three times. The athame is now ready and purified.

Draw a nine foot magic circle (or smaller or larger) as required with athame, commencing in the east and ending in the east. The circle must be cut in an unbroken line. Then return to altar facing north.

Take up water with right hand, transfer to left hand. Go to the east and sprinkle (aspurge) with fingers in the east, south, west and north, finish in the east. Return to altar.

Take up incense and censer in right hand. Repeat motions, censing circle as before. Return to altar.

The celebrants then anoint the opposite sex with water and salt in the 1, 2, 3, triangle and censes likewise.

Take a bell in right hand. Place in left hand, take athame in right hand. Go to the east and salute in the following manner:

Athame to lips, straight out above eye level, back to lips, then to right side down, with outstretched arm, and back to "carry" position before the right breast.

Cut large clear pentacle in the air then pronounce:

Hear ye O mighty ones, Dread Lords of the Watchtowers of the East. I (your name), *Priestess and Witch, do summon you, and I do command your presence at this our meeting, that our circle be guarded and our rites be witnessed.*

Strike bell with athame once in the east, south, west and north. Finally giving salute only in the east. All present salute. The circle is now perfect.

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*From Lady Sheba, *Lady Sheba's Grimoire*. St. Paul., Minn., 1972.

Dance around the circle. High Priestess leading chanting of the ancient call. Dance and chant. Open circle with ancient chant:

WITCHES' CHANT (RUNES)*

Darksome night and shining Moon,
Hearken to the Witches' rune.
East then South, West then North,
Hear! Come! I call Thee forth!

By all the powers of land and sea,
Be obedient unto me.
Wand and Pentacle and Sword,
Hearken ye unto my word.

Cords and Censer, Scourge and Knife,
Waken all ye into life.
Powers of the Witches' Blade,
Come ye as the charge is made.

Queen of Heaven, Queen of Hell,
Send your aid unto the spell.
Horned Hunter of the night,
Work my will by magic rite.

By all the powers of land and sea,
As I do say, "So mote it be."
By all the might of Moon and Sun,
As I do will, it shall be done.

EKO EKO AZARAK,
EKO EKO ZOMELEK,
EKO EKO ARADIA,
EKO EKO CERNUNNOS,
BEZABI, LACHA, BACHABABA.
LAMACH, CAHI, ACHABABA,
KARRELOS, CAHI, ACHABABA,
LAMACH LAMACH BACHAROUS,
CARBAHAJI, SABALYOS,
BARYLOS.
LAZOS, ATHAME, CALYOLAS,
SAMAHAC, ET FAMYOLAS,
HARRAHYA!

To close or dismiss the circle, with athame go to the east, salute; then all present salute. Then celebrant or High Priestess says:

Hear ye, o mighty ones. We thank you for your attendance, and 'ere ye depart to your lovely realms, we bid you hail and farewell.

All present repeat "Hail and Farewell" and point athames high. Repeat at other quarters, south, west, north and finishing in the east. Give final salute.

The ceremonies of witchcraft can be used either for positive or negative purposes. The energy gathered through the chanting and invocations is of a neutral nature, and it is up to the witch to use it as he or she sees fit.

However, the satanist and the black magician produce energies that are usually employed for negative purposes, though occasionally black magic will produce results of a positive nature. Nevertheless, because the forces invoked

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*This version of the Witches' Runes varies slightly from that given earlier, as it is Lady Sheba's own version of the chant.

The altar in witchcraft. The wine chalice is flanked by two white candles. *Foreground, from left to right:* the censer, wand, scourge, pentacle, athame or black-handled knife, bolline or white-handled knife, and cords and necklace of the High Priestess, traditionally made by alternating amber and jet beads. From *What Witches Do.*

are essentially negative it is better to be doubly careful when experimenting with the dangerous rituals of black magic.

Perhaps the most famous and ancient of the ceremonies of black magic are those known as black sabbaths, practiced by black witches and devil worshipers. We hesitate to use the name *Satan* in this context, because most magicians agree that Satan is not a real personality or power but rather a concentration of evil or negative vibrations. Whenever a black magician invokes Satan he is in fact invoking the most negative and evil aspects of his own mind. The name of Satan, Lucifer, or whichever demon he calls upon, serves simply to activate within his psyche those forces he is invoking. Nevertheless, it must also be accepted that Satan and his demonic hordes are undoubtedly archetypes of the collective unconscious, and in this sense they do have form and specific characteristics.

The Black Sabbath is the rite of the black witches and magicians and must not be confused with the Black Mass, which is, as we have seen, a parody of the Christian Mass. The Black Sabbath is much older than the Black Mass, which was invented by a group of French noblemen in the seventeenth century. The following account of the Black Sabbath, taken largely from manuscripts dating from the sixteenth century, is that presented by Peter Haining in *The Warlock's Book, Secrets of Black Magic from the Ancient Grimoires* (Secaucus, N.J.: Citadel Press, 1973).

THE BLACK SABBATH

At the center of the clearing chosen for the meeting would stand the black altar. A sixteenth-century manuscript describes it thus:

> A large stone be best, but a wooden table will suffice. On it stands two candles of human fat set in black wooden candlesticks like the feet of a goat; a magical sword with a black handle; a copper vase containing

…key wa…
…ne reports tha…
…d all others in the ki…

For those who wished, dancing took place …g which those who were still dressed took off their clothes—and the shout went up: "Ha, ha! Devil, Devil! Dance here, Dance here! Play here, Play here! Sabbat, Sabbat!" At some gatherings, the outlawed "back to back" dancing was encouraged whilst at others we find reports of the game—played Black Magic style—which we know today as "Blind Man's Buff." (This game, now the preserve of small children, was created by the witches, who would play it naked with a young warlock [also naked] blindfolded and set loose among them. Whoever he caught hold of, he was free to make love to. Needless to say, the men always hoped to "catch" a young girl, as sex relations were obligatory with the witch he caught, regardless of her age or disposition!)

Drugs, potions, and ointments were, naturally, much in evidence. . . . Also, the conducting of certain spells and rituals, which are best dealt with separately.

Of the sex acts, most followed traditional lines. In the cases of women who claimed intercourse with the devil or demons, all can be ascribed to the use of an artificial phallus, while the popularity of sodomy may be put down to the fact that in many European countries it was regarded as a crime punishable by death, and this doubtless gave it an added attraction to those dedicated to evil. An Elizabethan manuscript in the British Museum also notes that those witches and warlocks not totally overcome by their frenzy for each other recited the following chant to prolong their orgasms (it was, apparently, only operable at the Sabbat!):

Ofano, Oblamo, Ospergo.
Hola Noa Massa
Light, Beff, Clememati, Adonai,
Cleona, Florit,
Pax Sax Sarax
Afa Afca Nostra
Cerum, Heaium, Lada Frium.

23 The Rites of the Persians and Babylonians

A LARGE PART OF THE BABYLONIAN MAGICAL BELIEFS AND PRACTICES HAS BEEN preserved in ancient clay tablets dating as far back as the seventh century B.C. Some of these tablets contain invocations and offerings for healing the sick. The Babylonians believed in "knot magic," meaning their conviction that through tying and untying knots they could cure all manner of illness.

The spirit gods of the Babylonians were identified with evil spirits by the Church Fathers, and thus what we now consider demonic forces were at one time powerful divine forces for the Babylonians. In this sense we could say that the fall of the rebellious angels took place after the disintegration of the Babylonian empire. Thus we see, as previously mentioned, that the gods of one culture usually become the devils of the next. A good example is the Babylonian mother goddess, Ishtar. A beneficent deity of a very loving and generous nature, Ishtar, also seen as a moon goddess, first became Astarte, then Astaroth, one of the fallen angels and one of the highest demons in the hierarchy of hell. How should the magician invoke Astaroth—as the demon of hell envisioned by Christian liturgy, or as Ishtar, the moon goddess of plenty and love of the Babylonians? Surely the goddess-demon can be invoked in both aspects. But perhaps by invoking Ishtar the magician is purifying the demon Astaroth of his fall from grace, restoring him to his former glory. In a sense an invocation to

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*This is the end of the account of medieval Satanic practices given by Peter Haining in *The Warlock's Book* (courtesy Citadel Press, Secaucus, New Jersey).

Ishtar is an assertion of the power of good over evil.

Far from being demon worshipers, the Babylonians developed an intricate system of exorcisms, an example of which is given here:

> Spirit of the Heavens, conjure it! Spirit of the Earth, conjure it!
> Spirit of Mul-gelal, lord of the countries, conjure it!
> Spirit of Nin-ge-lal, lady of the countries, conjure it!
> Spirit of Nin-dara, powerful warrior of Mul-gelal, conjure it!
> Spirit of Nusku, sublime messenger of Mul-gelal, conjure it!
> Spirit of Eni-zena, eldest son of Mul-gelal, conjure it!
> Spirit of Tiskhu, lady of the armies, conjure it!
> Spirit of Mermer, king whose voice is beneficent, conjure it!
> Spirit of Utu, king of justice, conjure it!
> Spirits, Archangels, great gods, conjure it!

In this exorcism the words of power were "conjure it." We see from other aspects of Babylonian magic that many of their spells and rituals were worked through constant repetition of the same words until they acted as a hypnotic agent, and in this way brought about positive results.

The Babylonians, like other ancient cultures, lived in constant terror of solar and lunar eclipses. They had many powerful invocations to the gods, which they believed would bring an eclipse to an end.

> O Sibziana. In the Heavens, they bow down before thee; Ramman the prince of Heaven and earth; at thy command mankind was named. Give thou the word, and with thee let the great god stand! Give thou my judgement, make my decisions. I, thy servant Assur-bani-Pal, the son of his god; whose God is Assur, whose goddess is Assuritu. In the evil of the eclipse which has taken place. In the evil of the powers, of the portents, evil, not good; which are in my palace and my land. Because of the evil spectre which is bound to me, I have petitioned and glorified thee! The raising of my hand, accept! Harken to my prayer free from my bewitchment! Loosen my sin! Let there be turned aside whatever evil may come to cut off my life. May the favourable Sidu be ever at my head and at thy command let me live!

The petitioner in this invocation was Assur-bani-pal, a Babylonian king who lived around the seventh century B.C., to whom we are deeply indebted for his insistence that everything that was of any interest (especially magic) should be copied on clay tablets and sent to him. As a result, when he died he left a vast library of tablets that have helped us elucidate much of the magical thoughts of the ancient Babylonians.

The Chaldeans, who followed the Babylonians, were the forefathers of

astrology and often used this science in necromantic works of raising the dead. For this purpose the necromancer first ascertained the birthdate of the person to be evoked. If a horoscope were available it was even better, for then it was possible to evoke the spirit in the names of the planets that had presided at his birth at the exact hour when he had been born. Before the ceremony of evocation the necromancer meditated in solitude for forty-eight hours and then retired to the room where the ritual was to take place. The magic circle was properly drawn and the evocation then took place.

Idries Shah in his fascinating work *Oriental Magic* tell us of a mysterious manuscript he was allowed to examine by a Persian Adept. The manuscript provides detailed instructions for the development of extraordinary magical powers, which can result in the conjuration of jinni or genii. This rare document, *The Ocean of Mysteries*, according to Shah, bears marks of a certain amount of research.

The preparation for the magical experiment begins with thirty days of continuous meditation, during which the aspirant must eat little, speak less, and gaze constantly at his feet or at the ground. He must also observe five ritual washings of the hands, feet, face, eyes, and ears. To fail in the latter obligation results in total failure of the experiment.

For the first thirty days' dedication, the invocant must spend some time, "alone, and in a room which women are not allowed to enter" in memorizing the names of the angels which guard magical secrets. During this time, too, certain amulets must be prepared. The first is a hand holding a crescent moon, made in silver, and wrapped in cotton and silk. The second, which should not be looked upon until the thirty days have elapsed, must be made of clay and contain three pieces of coloured cotton, each "the length of your small finger." The third amulet is two interlocked squares, inscribed on white paper with a black pen in black ink.

These are the amulets which are supposed to guard the sorcerer from harm. They show a similarity to ancient Chaldean amulets, and the interlocked squares may be connected with the "Seal of Solomon."

A patched cloak, or a cloak made up out of patchwork, must be prepared, in which the predominant colours are saffron, white and blue. Rosewater is employed to give the cloak the requisite odour, and it is put on before any magical ceremony, with the words: "RASHAN, ARSHAH, NARASH."

The writer of the *Ocean* tells us that it is essential that the head be covered during all magical rites—though the feet must be bare. "Do not grow your beard beyond the prescribed length." This latter injunction is probably connected with the Islamic teaching current in Persia, that the beard should not be longer than a clenched fist.

"If you wish," continues the sage, "to hasten the illumination which will come to you, make sure that you wear this cloak when you meditate, and also see that you sit on a specially made rug, of skins."

The whole training takes a hundred days: "Thirty of abstinence, thirty of recuperation, and thirty of fasting from dawn to dusk, eating only at night. Then will follow the ten days in which you will feel that the power is coming into you."

During the fasting, the magician must dedicate himself. This means that he must decide what his aims are, and make certain exactly what he wants from his first magical experiment. It is important to note here that "dogs, if allowed to come near the student during the Hundred Days, will so destroy his *barakat* (power) that he will have to commence again, after complete immersion, and start at the New Moon."

Having thus clothed himself, fasted and dressed, the would-be sorcerer must then write (in black, on white paper, etc.) what he wants to do in the way of spells. These are known at the "Kutub" (books), and he must look at them at least once a day—preferably morning and evening.

After preparing himself thus, the magician goes to a spot where he will not be disturbed. This is the place of the first rite—the ritual which will make him a magician. Seven stones are set up "one above the other"on the ground. Around them he circumambulates, repeating the names of the angels to himself.

Three things are to be carried by our hero: fresh clay, mixed with grass; and two small pots, one containing honey, the other goats'-wool. They are to be mixed together in the middle of the circle, and the following prayer is intoned, after the eleventh circuit:

"Núlúsh! I do tie thee! I do command thee to come to me, in the great name that was known to Solomon,-the son of David, the great magician, in whose name I speak!"

Then the invocant ("without looking for Núlúsh") repeats the formula of exorcism:

"*Ashhadu inna la illaha illa Allah*" (repeated twice) and "*Audubillahi min ash-Shaitan er-Rajim!*"

This latter formula is to prevent the Devil interrupting the proceedings.

The spirit which is invoked will come, but "will not appear in human form unless you command it to do so." Those, it is to be supposed, who may not be able to face the actual incarnate form of the spirit, can then order it to accomplish whatever is desired—and return home.

But if the spirit is actually materialized, it can be told to come at certain times, to take orders. It can even—reminiscent of the Arabian Nights—be induced to enter a bottle, and kept there, by means of the following process:

"Take the tail of a cat, and place it with several drops of indigo-dye in a small metal bottle, that shall not be made of anything but brass. If it is made of brass, dangers will be averted. Remove the cat's tail, but allow the indigo to remain in the bottle.

"As soon as you have repeated thirty-three times the words: 'In the name of Solomon, son of David, prince of the Magicians, I order the Spirit of Power (name the Spirit) to enter into this bottle,' he will

appear, and beg that you allow him to go home in peace. Say 'Peace be upon you, and know, Spirit, that thy home is now in this bottle, and I am thy Master, and all that I say or do shall be thy interest and aim to help.' The spirit will then enter the bottle, in the form of a small white cloud.

"You must make sure that you have a stopper for this bottle, and this must fit tightly, and be made of lead, and of no other material. This stopper you will then put in the neck of the bottle, so that a space is left. Into this space you will pour boiling pitch, mixed with the sap of the Cedar tree.

"When you want to speak to the spirit, call him, and treat him like a friend. You will then see him, through the side of the bottle, and he will have a small face, like a human, but round."

The spirit should be spoken to once a day, and must be "allowed to work small favours, just like your slave, for this is the way to make a slave happy; he likes to know that he is of service to his master." When the spirit sees some harm coming to his master, he will call ("and it will sound like a small shout in front of you")—addressing you as Solomon, son of David. If you can you must allow him to return home once in twelve years. He will always return to you if you take from him the small, turquoise tablet, which has his name and functions inscribed thereon, "and with which all the Jinni were invested by Solomon, and without which they are not free. . . ."

In order to memorize the entire contents of a book, the geni will be ordered to project it into the magician's mind, and the latter will learn it while asleep. There is a complete catalogue of spells, charms and other processes that can be accomplished—it seems that they can be done with the aid of any geni, unless they contradict his nature.*

It is easy to see from the preceding which are the true sources of *The Arabian Nights*. All the stories concerning genii trapped in bottles, like Aladdin's and some of the other tales in *The Thousand and One Nights*, were based on actual magical exploits of Persian and Arabian magicians.

The Persian stories of the magical invocation and control of powerful spirits are not the only ones in the dreamy world of the fairy tale. Practically all famous children's stories are subtly interwoven with the silken tendrils of magic. *Alice in Wonderland*, for example, and its companion story, *Through the Looking-Glass*, are clever Kabbalistic treatises of great ingenuity. Scandinavian sagas and German, Russian, and Central European fairy tales are all full of magic lore. Some of the stories give even the actual words of incantations and charms, which have undeniable magic power. All magic schools urge their Initiates to read all the myths of the ancient cultures, as well as all the fairy tales created for children, within both of which lie hidden the spirits of nature, the genii, elfs, gnomes,

*See Idries Shah, *Oriental Magic*, London, 1956.

salamanders, naiads, undines, dragons, magic swords, witches, fairy godmothers, hobgoblins, giants, enchanted princes, and sleeping heroines, all waiting for the wondrous touch of the magician's wand. He can make them all come true or leave them forever imprisoned in the world of the imagination. This is essentially the power of magic, exemplified in the Persian ritual just described.

24 The Rites of the Egyptians

THE EGYPTIANS PLACED A GREAT DEAL OF IMPORTANCE ON THE KNOWLEDGE OF names, believing that if a person knew the name of a god or a devil and addressed him by it the spirit was forced to answer him and do whatever he desired. To the Egyptian the name of a man or a deity was as much a part of his being as his soul, for which reason they made great efforts to discover the names of all those they wished to influence or control. Naturally, the name they referred to was the secret name of both humans and gods.

This Egyptian belief can be traced to a famous legend that tells how the goddess Isis forced the creator of the universe to reveal his secret name to her, in order for her to take away his control over the cosmos. The first deity among the Egyptians, the god Ra, was the victim of Isis's ingenuity, as the legend tells us.

The Legend of Rā and Isis*

The Chapter of the divine god, the self-created being, who made the heavens and the earth, and the winds [which give] life, and the fire, and the gods, and men, and beasts, and cattle, and reptiles, and the fowl of the air and the fish of the sea; he is the king of men and of gods, he hath one period of life (?) and with him periods of one hundred and twenty years each are but as years; his names are manifold and unknown, the gods even know them not.

Now Isis was a woman who possessed words of power; her heart was wearied with the millions of men, therefore she chose the millions of the gods, but she esteemed more highly the millions of the spirits *(khu)*. And she meditated in her heart saying, "Cannot I by means of the sacred name of God make myself mistress of the earth and become a goddess like unto Rā in heaven and upon earth?" Now behold, each day Rā entered at the head of his holy mariners and established himself upon the throne of the two horizons. Now the divine one (*i.e.*, Rā) had grown old, he dribbled at the mouth, his spittle fell upon the earth, and his slobbering dropped upon the ground. And Isis kneaded it with earth in her hand, and formed thereof a sacred serpent in the form of a dart; she did not set it upright before her face, but let it lie upon the ground in the path whereby the great god went forth, according to his heart's desire, into his double kingdom. Now the holy god arose, and the gods

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*A. E. Wallis Budge, *Egyptian Magic*. New York: 1971.

who followed him as though he were Pharaoh went with him; and he came forth according to his daily wont; and the sacred serpent bit him. The flame of life departed from him, and he who dwelt among the cedars (?) was overcome. The holy god opened his mouth, and the cry of his majesty reached unto heaven; his company of gods said, "What hath happened?" and his gods exclaimed, "What is it?" But Rā could not answer, for his jaws trembled and all his members quaked; the poison spread swiftly through his flesh just as the Nile rusheth through all his land. When the great god had stablished his heart, he cried unto those who were in his train, saying, "Come unto me, O ye who have come into being from my body, ye gods who have come forth from me, make ye known unto Khepera that a dire calamity hath fallen upon me. My heart perceiveth it, but my eyes see it not; my hand hath not caused it, now do I know who hath done this unto me. Never have I felt such pain, neither can sickness cause more woe than this. I am a prince, the son of a prince, the sacred essence which hath proceeded from God. I am the great one, the son of the great one, and my father planned my name; I have multitudes of names and multitudes of forms, and my being is in every god. I have been proclaimed by the heralds Temu and Horus, and my father and my mother uttered my name; but it hath been hidden within me by him that begat me, who would not that the words of power of any seer should have dominion over me. I came forth to look upon that which I had made, I was passing through the world which I had created, when lo! something stung me, but what I know not. Is it fire? Is it water? My heart is on fire, my flesh quaketh, and trembling hath seized all my limbs. Let there be brought unto me my children, the gods, who possess the words of power and magical speech, and mouths which know how to utter them, and also powers which reach even unto the heavens." Then the children of every god came unto him uttering cries of grief. And Isis also came, bringing with her her words of magical power, and her mouth was full of the breath of life; for her talismans vanquish the pains of sickness, and her words make to live again the throats of those who are dead. And she spake, saying, "What hath come to pass, O holy Father? What hath happened? Is it that a serpent hath bitten thee, and that a thing which thou hast created hath lifted up his head against thee? Verily it shall be cast down by my effective words of power, and I will drive it away from before the sight of thy sunbeams."

The holy god opened his mouth and said, "I was passing along my path, and I was going through the two regions of my lands according to my heart's desire, to see that which I had created, when lo! I was bitten by a serpent which I saw not. Is it fire? Is it water? I am colder than water, I am hotter than fire. All my flesh sweateth, I quake, my eye hath no strength, I cannot see the sky, and the sweat rusheth to my face even as in the time of summer." Then said Isis unto Rā, "O tell me thy name, holy Father, for whosoever shall be delivered by thy name shall live." And Rā said, "I have made the heavens and the earth, I have knit together the mountains, I have created all that is above them, I have made the water, I have made to come into being the goddess Meht-urt,

and I have made the 'Bull of his mother,' from whom spring the delights of love. I have made the heavens, I have stretched out the two horizons like a curtain, and I have placed the soul of the gods within them. I am he who, if he openeth his eyes, doth make the light, and, if he closeth them, darkness cometh into being. At his command the Nile riseth, and the gods know not his name. I have made the hours, I have created the days; I bring forward the festivals of the year, I create the Nile-flood. I make the fire of life, and I provide food in the houses. I am Khepera in the morning, I am Rā at noon, and I am Temu at even." Meanwhile the poison was not taken away from his body, but it pierced deeper, and the great god could no longer walk.

Then said Isis unto Rā, "What thou hast said is not thy name. O tell it unto me, and the poison shall depart; for he shall live whose name shall be revealed." Now the poison burned like fire, and it was fiercer than the flame and the furnace, and the majesty of the great god said, "I consent that Isis shall search into me, and that my name shall pass from me into her." Then the god hid himself from the gods, and his place in the Boat of Millions of Years was empty. And when the time had arrived for the heart of Rā to come forth, Isis spake unto her son Horus, saying, "The god hath bound himself by oath to deliver up his two eyes (*i.e.*, the sun and moon)." Thus was the name of the great god taken from him, and Isis, the lady of words of magical power, said, "Depart, poison, go forth from Rā. O Eye of Horus, go forth from the god, and shine outside his mouth. It is I who work, it is I who make to fall down upon the earth the vanquished poison, for the name of the great god hath been taken away from him. Let Rā live, and let the poison die! Let the poison die, and let Rā live!" These are the words of Isis, the mighty lady, the mistress of the gods, who knew Rā by his own name.

This narrative, a direct translation from an Egyptian papyrus, portrays more than a simple legend, for the object of the writing was not so much to instruct the reader as to make a magic formula against snake bites.

The Egyptians were great practitioners of magic, and from their work we can see that they were the first alchemists and the best occult physicians of ancient times. Their magic rites, which are mostly presented in the Egyptian Book of the Dead, are intricately blended with belief in an afterlife, which seemed more important to them than their physical lives.

The Egyptians were the first to use wax figures to cast spells for both positive and negative purposes. The Egyptian King Nectanebo I, a magician of great powers, used to control his enemies by means of wax images he used in connection with words of power and invocations to the gods. Nectanebo was said to be able to send dreams to people by means of wax images he would bathe in the juice of certain herbs and then consecrate in the name of the gods. In this fashion he sent a dream to Queen Olympias, the mother of Alexander, in which the god Amen appeared to her and told her that she would have a son, presumably by Amen, who would avenge the humiliations inflicted upon her by her husband, Philip of Macedonia. Whether or not Alexander was the son of the Egyptian god

Amen was never elucidated, as neither the god nor the queen were willing to discuss the matter, but the rest of the dream did come true, and Alexander did avenge his mother against his father.

Whenever the Egyptians wanted to keep away rain, thunder, and lightning and bring on a sunny day they would embark upon lengthy vituperations of a demon called Āpep, believed to be the deadly enemy of the god Rā. These rituals were preserved in a book entitled *The Book of Overthrowing Āpep*, with twelve chapters. These conjurations are so colorful as to merit reproduction here.

> Taste thou death, O Āpep, get thee back, retreat, O enemy of Rā, fall down, be repulsed, get back and retreat! I have driven thee back, and I have cut thee in pieces.
>
> Rā triumphs over Āpep. Taste thou death, Āpep.
> Rā triumphs over Āpep. Taste thou death, Āpep.
> Rā triumphs over Āpep. Taste thou death, Āpep.
> Rā triumphs over Āpep. Taste thou death, Āpep.
>
> These last sentences were said four times, that is to say, once for each of the gods of the cardinal points. The text continues, "Back, Fiend, an end to thee! Therefore have I driven flame at thee, and therefore have I made thee to be destroyed, and therefore have I adjudged thee to evil. An end, an end to thee! Taste thou death! An end to thee! Thou shalt never rise again." Such are the words of power, and these are followed by the directions for performing the ceremony, which read thus:—
>
> "If thou wouldst destroy Āpep, thou shalt say this chapter over a figure of Āpep which hath been drawn in green colour upon a sheet of new papyrus, and over a wax figure of Āpep upon which his name hath been cut and inlaid with green colour; and thou shalt lay them upon the fire so that it may consume the enemy of Rā. And thou shalt put such a figure on the fire at dawn, and another at noon, and another at eventide when Rā setteth in the land of life, and another at midnight, and another at the eighth hour of the day, and another towards evening; [and if necessary] thou mayest do thus every hour during the day and the night, and on the days of the festivals . . . and every day. By means of this Āpep, the enemy of Rā, shall be overthrown in the shower, for Rā shall shine and Āpep shall indeed be overthrown." And the papyrus and the figure "having been burnt in a fire made of *khesau* grass, the remains thereof shall be mixed with excrement and thrown upon a fire; thou shalt do this at the sixth hour of the night, and at dawn on the fifteenth day [of the month]. And when the figure of Āpep is placed on the fire thou shalt spit upon him several times each hour during the day, until the shadow turneth round. Thou shalt do these things when tempests rage in the east of the sky as Rā setteth, in order to prevent the coming onward of the storms.

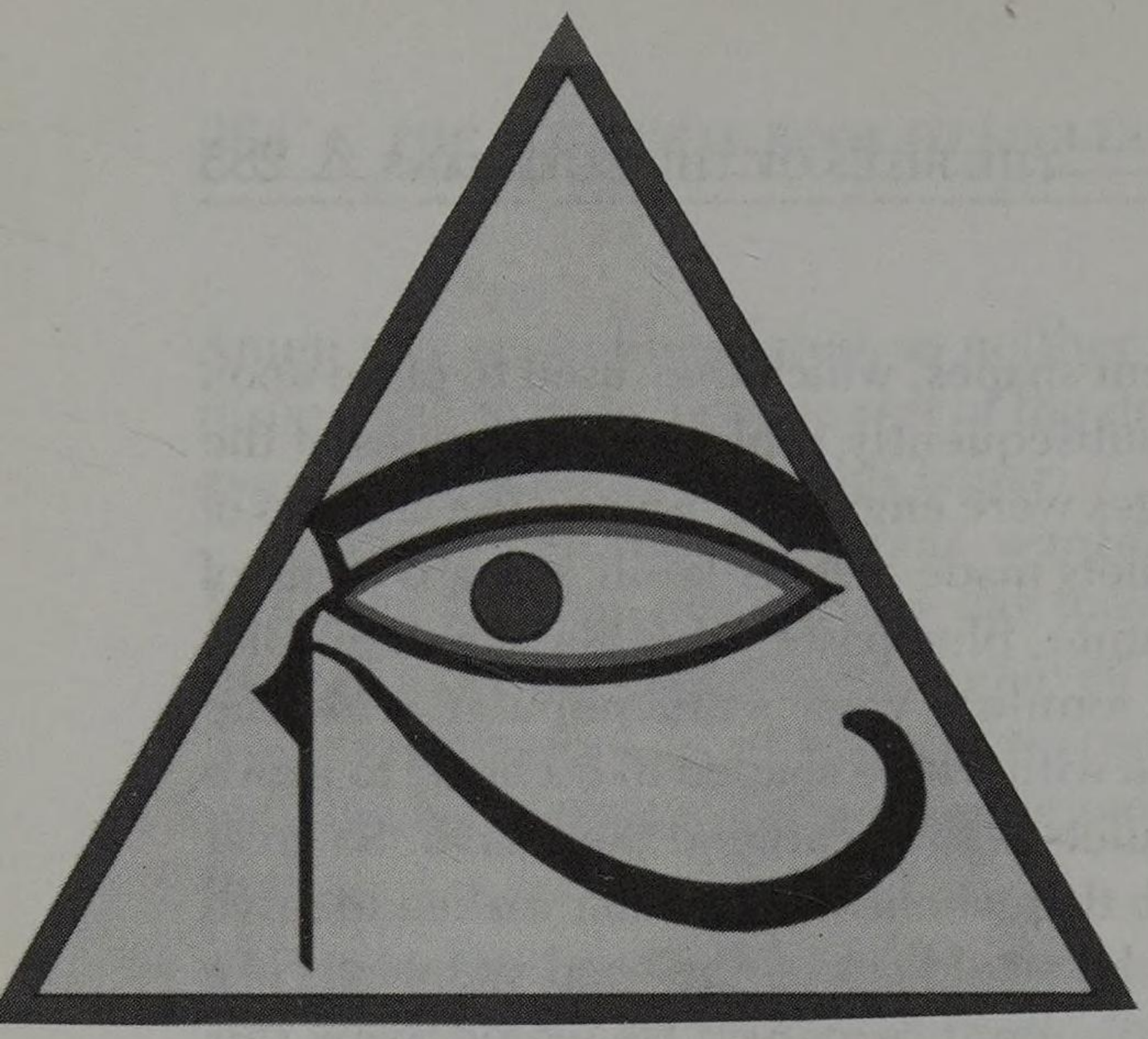
The Egyptians were also very fond of amulets, which they used for every possible human endeavor. The earliest known Egyptian amulets are pieces of

green schist (crystalline rock) of different shapes, which they used to place upon the breasts of the dead. These were subsequently replaced by plaques of the same material upon which animal images were engraved. Among the amulets of the dynastic periods we see heart amulets made of lapis-lazuli, scarabs made of green basalt, green marble, green granite, blue paste, blue glass, and purple, green, and blue porcelain. Scarab amulets were very popular with the Egyptians, and occasionally were made with a base shaped like a heart to prove the close relationship between the amulets of the heart and the scarab. So great were the powers ascribed to the scarab that whenever a person wished to drive away the effects of any type of sorcery he would cut off the head and wings of a scarab and boil them in the oil of the "apnent serpent." He would drink this mixture and thus cleanse himself of any black incantation laid upon him by an enemy.

A complicated ritual was conducted to consecrate a scarab amulet or the famed ring of Horus. This ceremony has come to us through a Greek papyrus on magic translated by Goodwin and presented by Wallis Budge in *Egyptian Magic:*

> Thus about the "ring of Horus" and the "ceremony of the beetle" we are told to take a beetle, sculptured as described . . . and to place it on a paper table, and under the table there shall be a pure linen cloth; under it put some olive wood, and set on the middle of the table a small censer wherein myrrh and kyphi shall be offered. And have at hand a small vessel of chrysolite into which ointment of lilies, or myrrh, or cinnamon, shall be put, and take the ring and lay it in the ointment, having first made it pure and clean, and offer it up in the censer with kyphi and myrrh; leave the ring for three days, and take it out and put it in a safe place. At the celebration let there lie near at hand some pure loaves, and such fruits as are in season, and having made another sacrifice upon vine sticks, during the sacrifice take the ring out of the ointment, and anoint thyself with the unction from it. Thou shalt anoint thyself early in the morning, and turning towards the east shalt pronounce the words written below. The beetle shall be carved out of a precious emerald; bore it and pass a gold wire through it, and beneath the beetle carve the holy Isis, and having consecrated it as above written, use it. The proper days for the celebration were the 7th, 9th, 10th, 12th, 14th, 16th, 21st, 24th, and 25th, from the beginning of the month; on other days abstain. The spell to be recited began, "I am Thoth, the inventor and founder of medicines and letters; come to me, thou that art under the earth, rise up to me, thou great spirit."

Other magical amulets were those of the buckle of the girdle of Isis, made of red stone or glass to symbolize the blood of the goddess and thus her power, and the amulet of Tet, representing the tree trunk where Isis hid Osiris's dead body. The amulet of the eye of Horus, one of the most common, was made of a variety of materials such as gold, silver, lapis-lazuli, and so on. This amulet, known as the *Utchat*, was used for health, protection, and safety. The amulet of life or *ankh*, also very common among Egyptians, was considered an attribute of the gods,



The Utchat or Eye of Horus. This particular symbol, also known as The Eye in the Triangle, is one of the major symbols in modern magic.

Aleister Crowley at his altar, wearing his magical robes and the Egyptian uraeus as a crown. The symbol of the Rosicross is upon his breast and his right hand holds the magic wand while resting on the Stele of Revealing. Upon his altar repose the bell, a phial with holy Abra-Melin oil, the Book of the Law, and the magic sword.

who invariably carried an *ankh* in one hand. This amulet was made of various substances and was used mostly as a necklace.

The Egyptians used many invocations and conjurations in their magic, which was mostly directed to the comfort of the dead in the afterlife. Because the journey of death was not dissimilar to that of life, the same rites the Egyptians used for the dead were used for the living. All these rituals were conceived as a way to force the gods to do whatever the dead wanted. The following invocation dates from 150 B.C. In it we can already see traces of the influence of Greek, Hebrew, and Syrian philosophers and magicians. The invocation, one of the most famous in ceremonial magic, has been used by most modern magicians in a variety of ceremonies. The Gnostics adapted it to their special beliefs, and in the early part of the twentieth century Aleister Crowley gave his own version of the conjuration, which is indeed both barbarous and beautiful. The following is the original Graeco-Egyptian invocation of the godhead:*

> I call thee, the headless one, that didst create earth and heaven, that didst create night and day, thee the creator of light and darkness. Thou are Osoronnophris, whom no man hath seen at any time; thou art Iabas, thou art Iapōs, thou hast distinguished the just and the unjust, thou didst make female and male, thou didst produce seeds and fruits, thou didst make men to love one another and to hate one another. I am Moses thy prophet, to whom thou didst commit thy mysteries, the

*A. E. Wallis Budge, *Egyptian Magic*. New York: 1971.

> ceremonies of Israel; thou didst produce the moist and the dry and all manner of food. Listen to me: I am an angel of Phapro Osoronnophris; this is thy true name, handed down to the prophets of Israel. Listen to me. . . .

In this passage the name Osoronnophris is probably a corruption of the name for the old Egyptian god of the dead, Ausar Unnefer, whereas Phapro might represent pharaoh. The use of the name of Moses in the invocation is a clear indication of the growing influence of the Hebrews at this time.

We are obviously indebted to the ancient Egyptians for all the magical knowledge they left us as their legacy of esoteric practices. They were one of the major influences in the history of magic, and more than five thousand years after their culture faded, we are still unable to duplicate some of their magical feats.

25 The Rites of the Jews

AS WE HAVE SEEN, THE BASIS OF JEWISH MAGIC, AND OF MOST MODERN MAGICAL practices, is the Jewish Kabbalah. We have already discussed the Kabbalistic ritual of the Invoking Pentagram and the Kabbalistic Cross. The conjurations and evocations of the ancient grimoires were also largely based upon Jewish Kabbalistic and demonological lore. One of the rituals perhaps most typical of invocations in Jewish magic, other than the ones already mentioned, is the famed Almadel, the angelic invocation. The following is the presentation of the Almadel by Edward A. Waite in his *Book of Black Magic and of Pacts:*

THE ALMADEL

> This scheme of invocation derives its title from the conventional talisman on which the process depends. It is made of white wax, and is inscribed. . . .
>
> This figure is used for the four chief angels whose government extends over the four altitudes of the world, namely, East, West, North and South. It serves also for their ministers and inferiors. As, however, a different colour is attributed to the choir of each quarter, and as this colour must dye the white wax, it follows that those who would traffic with the entire hierarchy must compose four *Almadels*. Their labour, moreover, will not end here, for each talisman must have four candles made from the same wax and set apart thereto. Finally, there must be provided a seal of gold or silver, on which must be engraved the names HELION, HELLUJON, ADONAI. It serves for all the choirs. The candles are provided with waxen feet, and the Almadel rests thereon, being a four-square figure measuring six inches every way. The colour for the Eastern choir is lily white; the other are red, green, and apparently a darkling green which approaches black, but only the first choir is

allocated to its distinct quarter of the heaven. The names of the Intelligences are as follows:—

FIRST ALTITUDE: *Alimiel, Gabriel, Borachiel, Lebes, Hellison.* They make all things fruitful in creation.

SECOND ALTITUDE: *Alphariza, Genon, Geron, Armon, Gereinon.* They have power over goods and riches, and can make any man rich or poor. They also cause decrease and barrenness.

THIRD ALTITUDE: *Eliphamasai, Gelomiros, Gedobonai, Saranana, Elomnia.* Their offices are not stated.

FOURTH ALTITUDE: *Barchiel, Gediel, Gebiel, Deliel, Captiel.* In this case also the offices are not stated.

When an Angel of the First Altitude responds to invocation, he carries a banner emblazoned with a white cross, his body is clothed about with a luminous cloud, and he is crowned with roses. He is fair of face, and at his departure leaves a sweet perfume. An Angel of the Second Altitude has the form of a young child in rose-coloured satin, with a crown of red gillyflowers on his head. His face looks towards heaven, and shines with the light of the sun. The perfume which he leaves endures for a long time. An angel of the Third Altitude appears in the form of a child or little woman in green and silver colours, wearing a crown of bay leaves beset with white flowers. This apparition also leaves sweet perfume. An Angel of the Fourth Altitude appears in the form of a boy or little man, in black or olive garments, crowned with ivy berries. His perfume differs from the rest, but is not less sweet: all the manifestations are beautiful, and, as it is said that they must not be called for anything against God and His laws, it is only the too certain company in which the *Almadel* appears that renders its operations doubtful—I mean, in respect of their intention.

Invocation takes place on a Sunday in the day and hour of the sun. The candles are placed in the candlesticks; the *Almadel* rests—as we have seen—on the projecting feet of the candles, but so that there is a clear space beneath it. There is a hole in each corner, and when the intelligence is about to manifest, an earthen vessel is placed under the talisman containing hot ashes and three grains of mastic in powder. The smoke generated passes through the holes, and when it is smelt by the Angel it is said that he begins to speak.

I should explain, however, that the furniture of the oratory and the vestments worn by the operator must be of the same colour as the *Almadel.* The candles are lighted at the inception, the golden seal is placed in the middle of the talisman, and the Invocant kneels down, holding the Prayer at Calling, which must be written on virgin parchment. The apparition manifests over the *Almadel,* at first in the form of a mist. This clears gradually, and when the incense rises the face of the Angel is turned towards the operator, who is asked in a low voice why the Princes of the particular Choir or Altitude have been thus called. The answer is: "I desire that all my requests may be granted and

that which I pray for accomplished, for it appears and is declared by your office that the same is possible to you, if it please God." The particulars are enumerated without fear and without disrespect.

It would seem on the surface of the text as if no preliminary invocation were needed for this work, but that is the confusion of the Ritual which relegates it to the end and to a distinct part of the process.

THE PRAYER AT CALLING

Thou great, mighty and blessed angel of God N., who rulest as the chief and first governing Angel in the first choir or altitude in the East, under the great Prince of the East whom you obey, who also is set over you as King by the Divine Power of God, ADONAI, HELOMI, PINE, *Who is the disposer of all things in heaven, earth and hell: I, the servant of that God,* ADONAI, HELOMI, PINE, *Whom you obey, do invoke, conjure and entreat thee, N., that thou wilt appear forthwith. By the virtue and power of the same God I do command thee from thine order or place of abode to come unto me and shew thyself plainly here before me in thine own proper shape and glory, speaking in a voice intelligible to mine understanding. O thou mighty and blessed Angel N., I, the servant of the same thy God, do entreat and humbly beseech thee to come and shew unto me all things that I shall desire of thee, subject to the power of thine office and the good pleasure of the Lord our God. By the three names of the true God,* ADONAI, HELOMI, PINE, *and by the name* ANA BONA, *I beseech and constrain thee forthwith to appear visibly in thy proper shape, speaking in my ears audibly, that I may have thy blessed, angelical and glorious assistance, familiar friendship, constant society, communication and instruction, now and at all times, herein and in all truths which the Almighty God, King of Kings, Giver of all good gifts, shall be graciously pleased to bestow on me. Therefore, O thou blessed Angel N., be friendly unto me, do for me as God hath empowered thee, whereunto I now adjure thee to appear in power and presence, that I may sing with His Holy Angels:* O MAPPA LAMAN, HALLELUJAH. AMEN.

When he appears, says the Ritual, *give him a kind entertainment; ask what is lawful, possible and becoming to his office; and you shall obtain it.* If, however, he should fail to appear, the four candles must be marked with the gold or silver seal, which apparently will ensure obedience.

There are, however, certain planetary considerations connected with this process, on which its success depends. The two first Angels of the First Altitude can only be called on the first and second Sunday in March; the third and fourth on the Sundays in April; the fifth after the sun has entered Gemini in May. And so of the rest in succession.

26 The Rites of the Arabs

THE ARABS TAKE THEIR MAGIC PRACTICES QUITE SERIOUSLY AND HAVE ACcumulated great masses of occult lore since the advent of Islam. Before that time, however, the Semitic traditions shared by Arabs, Jews, Assyrians, and Persians were embodied in the rites and symbolism of the temple at Mecca, which was gathered in the mystic Kaaba, which the prophet Mohammed purified and dedicated to monotheism after the success of his work.

The magic of the Arabs is closely related to that of the Jews. Part of their belief is that Satan created black magic, whereas white magic is ascribed to Solomon.

Ibn Khaldun, an Arab philosopher, wrote in the fourteenth century that there are two types of magic—pure magic and talismanic magic. Pure magic is defined as some force that comes from within the magician and does not necessitate the use of rituals and spells to work wonders. This refers perhaps to the theory of the *mana-akasa* or neutral cosmic force, which can be tapped for material purposes. Talismanic magic, on the other hand, requires contact with spiritual forces in order to bring about results. The self-hypnotic state on the part of the magician when he is invoking spiritual forces is absolutely necessary for his work to be successful. In this state he is able to contact spirits and jinni easily and effectively.

The magic of the Arabs is highly symbolic. Many of the traditional designs of the magicians, such as pentagrams, circles, the Seal of Solomon, the Star of David, and the Eye of Horus, for example, are in constant use by Arab magicians and sorcerers. One of the most important symbols used by the Arabs is the swastika, traditionally associated with the sun. According to the Arabs the form of the swastika alone has special magical powers.

No one really knows the true origin of the swastika, though the term is derived from two Sanskrit words: *su* (well) and *asti* (it is), which together mean, "It is well." The symbol is extremely common in China, where it is believed to be one of sixty-five mystic figures traceable to the footprints of Buddha. Long before the Nazis adopted the swastika as their emblem the symbol had been in use by many different cultures throughout the world, all in decidedly magical connotations. The Arabs use the swastika in a great variety of invocations and ceremonial magic. The magic phrase "Ya Ali," an invocation for help to the Fourth Caliph and companion of Mohammed, is used in conjunction with the swastika.

Perhaps the most typical of the magical practices of the Arabs is the knot spell. This form of sorcery is used in many varied forms, for instance to heal, kill, control, and win love. Idries Shah, in *Oriental Magic*, comments on the use of the magic knots among the Arabs.

An important reference to the making and use of knots as a vehicle for curses is found in Quran [Koran]:

The Daybreak:

"Say thou: 'I take refuge with the Lord of Daybreak
From the evil of all He hath made,
And from the evil of the dark one when it spreads
And from the evil of those who blow upon knots
And the evil of the envious when he envies.' "

This clearly refers to the ancient Semitic knot-lore which is quoted in the *Maqlu* (Burning) Tablets:

"Her knot is loosed, her sorcery is brought to naught, and all her charms fill the desert."

Moslem tradition tells a curious tale of the Prophet Mohammed being bewitched by a Jewish sorcerer using this method. Nine knots were tied in a string, each knot "binding" a curse, and the thread was then hidden in a well. Only the archangel Gabriel's timely warning, we are informed, disclosed the hiding-place of the death spell. Such spells are countered by untying the knots, one by one: but in this case the chroniclers affirm that they unravelled themselves at the Prophet's command.

Just as evil can be "bound" into knotted thread, so can good be done by the same means. Among the Central Asian tribes, illness is cured by "blowing upon knots"; and there is a regular ritual attached to the whole thing. A three-coloured cord is spun, in green, blue and red; one knot is tied every day. After seven days the spell is buried in an inaccessible spot, and the disease will then disappear.

The Arabs used numbers to a great degree in their rites and spells. Many magical squares used in modern magic are the result of the combined ingenuity of Arab, Jewish, and Chaldean magicians. Words of power are also very important in Arab magic, as in any type of magical work. Moslem theologians, especially those influenced by Ibn Khaldun, believe that the Arab word of power has been received, and that without it the Jinns cannot be compelled into obedience. The word, *Ism-el-Azam,* is believed to be extremely powerful in any type of invocation.

The magic circle is also of extreme importance to the Arabs, who call it *al-Mandal.* Without it, it is impossible to perform any type of conjuring work with safety. A ritual that employs the magic circle is used by the Arabs to bring back a runaway slave. For this purpose the Arab magician will cast the magic circle, stick a nail in its center, and tie a beetle to the nail by a piece of string. The beetle is always of the same sex as the slave. As the beetle crawls around the circle it will coil the thread around the nail, shortening the length of the thread, which symbolizes its freedom. Inevitably the beetle will draw closer to the center of the circle, until it is unable to move anymore. By means of this bit of homoeopathic magic the runaway slave will be forced to return to his master.

Arab alchemists, numerologists, and magicians of the Middle Ages have left a deep imprint on our modern practices of magic. But they, like the Greeks and Romans and other, later, cultures, were influenced in their magical practices by the great forefathers of occultism, the Egyptians, Babylonians, and Jews.

27 The Rites of the Greeks and Romans

THE ROMANS WERE SO DEEPLY INFLUENCED BY THE GREEKS THAT PRACTICALly all their religious and magical practices were derived from Greek beliefs and customs. Thus we can consider the magic of both these cultures, though it be not identical, at least largely to overlap in traditions and beliefs.

Just as the beliefs of the Romans were largely influenced by the Greeks, so were the beliefs of the Greeks deeply influenced by the Egyptians, Babylonians, and Jews. The rites of invocation of both Greeks and Romans abounded with signs, words, and ceremonies that were largely Semitic in origin. With their proverbial sangfroid, the Greeks appropriated most of the ancient rites of the Egyptians and Hebrews and adapted them to their own needs and purposes. Typical of these attitudes is the Greek version of the Egyptian invocation to the headless one, discussed earlier. In this magical formula the Greeks substituted the name Osoronnophris for the name of the Greek god, Zeus. The rest of the invocation is a barbarous mixture of Egyptian, Chaldean, Jewish, and Greek words *:

> "I call upon thee that didst create the earth and bones, and all flesh and all spirit, that didst establish the sea and that shakest the heavens, that didst divide the light from the darkness, the great regulative mind, that disposest everything, eye of the world, spirit of spirits, god of gods, the lord of spirits, the immoveable Aeon IAOOUÊI, hear my voice. I call upon thee, the ruler of the gods, high-thundering Zeus, Zeus, king, Adonai, lord, Iaoouêe. I am he that invokes thee in the Syrian tongue, the great god, Zaalaêr, Iphphou, do thou not disregard the Hebrew appellation Ablanathanalb, Abrasilôa. For I am Silthakhōoukh, Lailam, Blasalōth, Iaō, Ieō, Nebouth, Sabiothar, Bōth, Arbathiaō, Iaoth, Sabaōth, Patoure, Zagourē, Baroukh Adonai, Elōai, Iabraam, Barbarauō, Nau, Siph," etc.
>
> The spell ends with the statement that it "loosens chains, blinds, brings dreams, creates favour; it may be used in common for whatever purpose you will." In the above we notice at once the use of the seven

*A. E. Wallis Budge, *Egyptian Magic*. New York, 1971.

vowels which form "a name wherein be contained all Names, "and all Lights and all Powers." The seven vowels have, of course, reference to the three vowels "Iaō," which were intended to represent one of the Hebrew names for Almighty God, "Jāh." The names "Adonai, Elōai," are also derived through the Hebrew from the Bible, and Sabaōth is another well-known Hebrew word meaning "hosts"; some of the remaining names could be explained, if space permitted, by Hebrew and Syriac words. On papyri and amulets the vowels are written in magical combinations in such a manner as to form triangles and other shapes; with them are often found the names of the seven archangels of God.

The seven archangels of God were Michael, Raphael, Gabriel, Suriel, Zaziel, Badakiel, and Suliel. It is interesting to note in this context that most of the angels' names, including Luzbel's, the fallen angel, end with the suffix "El," which is, according to the Kabbalah, one of the holy names of God. This should provide much food for thought for the perceptive reader.

The Gnostics adapted the seven vowels of the Divine Name, IAOOUEI, and in combination with symbols they called angelic writing they engraved the name on plaques and talismans to gain power over gods, demons, and other human beings. The following example, from papyrus in the British Museum, accompanies a spell written to overcome enemies and provide safety against nocturnal visitations.

Of all the divine and demonic names found on Gnostic gems two are the most popular, namely those of the Egyptian god Khnoubis (Khnemu) and the demon Abraxas. The first is usually represented as a huge serpent with the head of a lion, surrounded by seven rays. Over the rays are placed the seven vowels of the Greek alphabet, which is another example of an Egyptian symbol adapted to Greek culture.

The demon Abraxas, on the other hand, is represented with a human body, the head of a hawk, and serpents for legs. In one hand he holds a dagger and in the other a shield inscribed with the first syllables of the divine name, IAO, also identified with the holy name JAH. The name of Abraxas was believed to possess great magical powers, and a Greek, Basileides, who made it popular in the second century, regarded it as an invincible name. The famous magical word ABRACADABRA is said to be derived from the name of the demon Abraxas, who, contrary to popular opinion, was an aspect of the sun god and not really an evil entity.*

The word *abracadabra* has become so widely used in magic that it has been adapted into the stage illusionist's bag of tricks. The earliest instructions for the magical use of the word come from a Roman poem on medicine written by the physician of the Roman emperor Septimius Severus in A.D. 208. The word must

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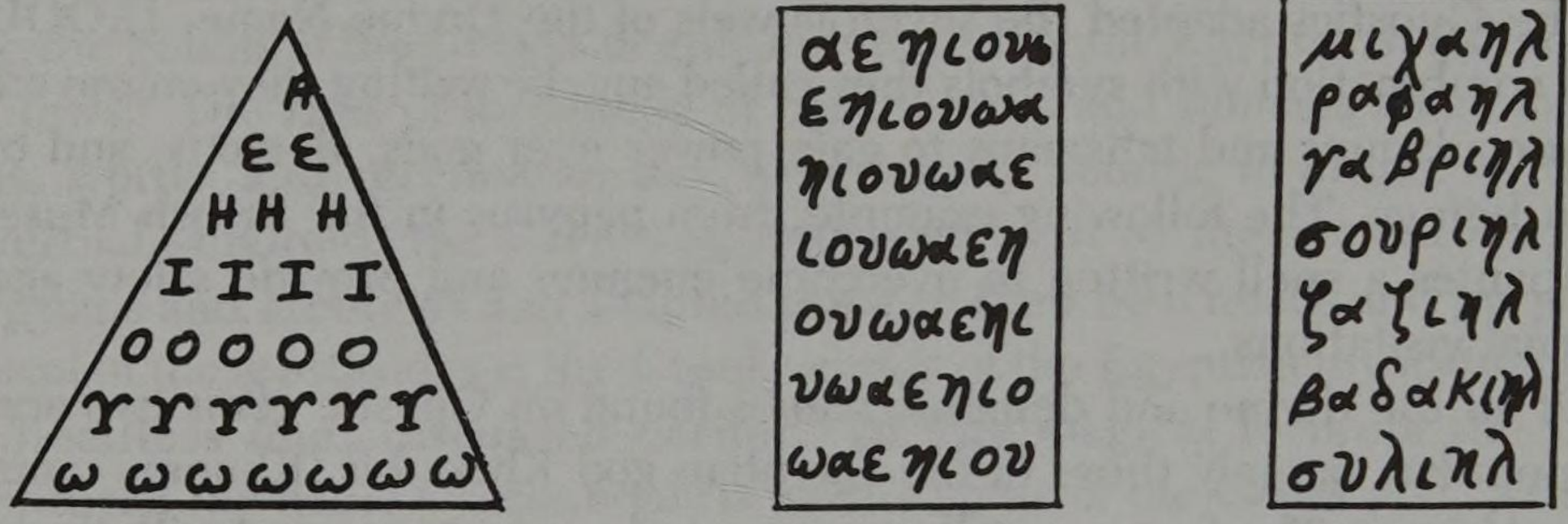
* The seven letters of the name *Abraxas* are believed to symbolize the seven planets of the ancients and thus control the fate of mankind.

be written down in pyramidal form, dropping a letter in each line, as follows:

ABRACADABRA
ABRACADABR
ABRACADAB
ABRACADA
ABRACAD
ABRACA
ABRAC
ABRA
ABR
AB
A

For healing purposes it is written on parchment and tied around the patient's neck with flax. It is worn for nine days, then thrown over the shoulder



1 2 3

The names of God and the archangels in Greek tablets.

A Greek talisman.

into a stream that runs eastward. The idea behind the amulet seems to be that the disease will shrink just as the word does on paper.

The Greeks and the Romans both practiced human sacrifices, usually in fertility rites to promote good harvests. The Romans sacrificed pregnant women to the goddess of corn and of the earth in order to propitiate her. Red puppies were also sacrificed in special rituals during the spring to avoid the blighting influence of the Dog Star and to bring good crops.

The Romans, as well as the Greeks, followed the example of the Egyptians and used wax images to effect all sorts of magical cures and spells. A Roman cure for fever, for instance was to pare the patient's nails and stick the parings with wax onto a neighbor's door. This would cause the fever to pass from the sick man to his neighbor.

Like the Egyptians before them, the Romans believed in the magic virtue of divine names. Thus, when the Romans attacked a city their priests would address the guardian deity of the place in a set form of prayer or incantation, inviting him to abandon the city under siege and join the Romans, who would treat him better than his old home. Because of this prevailing custom, during Roman times the secret names of the Roman gods and even the names of the cities were wrapped in the greatest mystery and were never uttered. To divulge these closely guarded secrets meant certain death to any Roman.

The Greeks, on the other hand, adapted other Egyptian customs to their magical practices. The Utchat or Eye of Horus, for instance, was used by the Greeks in a ritual intended for the discovery of a thief.*

> In it we are told to "take the herb *khelkbei* and *bugloss*, press out the juice and burn with crushed leaves and mix the ashes with the juice. Anoint and write upon a wall Khoō with these materials. And take a common piece of wood, and cut a hammer out of it, and strike with it upon the ear, pronouncing this spell:—'I adjure thee by the holy names, render up the thief, who has carried away such [and such] a thing Khalkhak, Khalkoum, Khiam, Khar, Khroum, Zbar, Běri, Zbarkom, Khrē, Kariōb, Pharibou, and by the terrible names *αεεηηηιιιιοοοοοουυυυυυωωωωωωω.*' " Following these words we have a picture of the *utchat* with an arrangment of certain vowels on each side of it thus:

ω		α
υυ		εε
ιιιι		ηηη
ηηηηη		ιιιι
εεεεεε		ηηηηη
ααααααα		εεεεεε
		ααααααα

*A. E. Wallis Budge, *Egyptian Magic*. New York, 1971.

> The spell continues, " 'Render up the thief who has stolen such [and such] a thing: as long as I strike the ear with this hammer, let the eye of the thief be smitten and inflamed until it betrays him.' "

The following exposition on the uses of wax figures among the Greeks and Romans shows us to what extent this ancient custom influenced the magical practices of later cultures. From Russia to Peru, from Mexico to the voodoo rites of Haiti, from the white witch to the black magician, the use of wax figures in sympathetic magic has become an international practice. According to Wallis Budge,

> In the Graeco-Roman period wax figures were used in the performance of magical ceremonies of every kind, and the two following examples indicate that the ideas which underlay their use had not changed in the least. If a lover wished to secure the favours of his mistress, he is directed to make a figure of a dog in wax mixed with pitch, gum, etc., eight fingers long, and certain words of power are to be written over the place where his ribs should be. Next it was necessary to write on a tablet other words of power, or the names of beings who were supposed to possess magical powers; on this tablet the figure of the dog must be placed, and the tablet is made to rest upon a tripod. When this has been done the lover must recite the words of power which are written on the dog's side, and also the names which have been inscribed on the tablet, and one of two things will happen: *i.e.*, the dog will either snarl and snap at the lover, or he will bark. If he snarls and snaps the lover will not gain the object of his affections, but if he barks the lady will come to him. In the second example the lover is ordered to make two waxen figures; one in the form of Ares, and the other in the form of a woman. The female figure is to be in the posture of kneeling upon her knees with her hands tied behind her, and the male figure is to stand over her with his sword at her throat. On the limbs of the female figure a large number of the names of demons are to be written, and when this has been done, the lover must take thirteen bronze needles, and stick them in her limbs, saying as he does so, "I pierce" (here he mentions the name of the limb) "that she may think of me." The lover must next write certain words of power on a leaden plate, which must be tied to the wax figures with a string containing three hundred and sixty-five knots, and both figure and plate are to be buried in the grave of some one who has died young or who has been slain by violence. He must then recite a long incantation to the infernal gods, and if all these things be done in a proper manner the lover will obtain the woman's affections.

The Greeks used incantations and wax figures from a very early date, as we can see from Pindar's *Pythia*, written in the fifth century B.C. And in laying down the laws for his ideal state Plato thought it too much to expect that men should not be worried at finding wax figures adhering to their doors. This subtle touch of superstition in Greek philosophy helped tinge ever so slightly their philosophical thought with mystical and magical undertones.

28 The Rites of India

MOST OF THE MAGIC OF INDIA IS DERIVED FROM THE TEACHINGS OF THE SECRET work of the Brahmins, the Atharva Veda. The rituals and spells in it are considered to be white magic by the Brahmins. The following spell for everlasting life is chanted by the Brahmin before a man who desires to live eternally.

SPELL FOR EVERLASTING LIFE*

Immortality be upon this one! He is a sharer of the Sun's everlasting life.
Indra and Agni have blessed him, and have taken him into immortality.
Bhaga and Soma are with him, carrying him high, to prolong his days.
There will now be no danger of death:

This world will keep you, forever, rise up!
The Sun, the Wind, the Rain, are all with thee!

Thy body shall be strong and unaffected by any disease.
Life will be thine, I promise it; enter this ascending
Never-Perishing, age-old chariot. . . .

Thy heart will be strong, thou shalt be apart from others.
Forget those who have died, they are no longer for thee.

The twin many-coloured dogs of Yama, guards of the road,
Shall not follow thee (to take thy life).

Follow the path where the fire will guide thee, the purifying
flame, and it will not harm thee, this celestial burning!

Savitar, the Saver, will guard thee, taking into converse
The great Vayu, of the living, Indra; and strength and
Breath shall be with thee: the spirit of life will
Ever remain. No illness shall touch thee; all Powers are on
Thy side.

By a variety of efforts I have rescued thee: henceforth
There will not be any danger, nor death, nor disease.

Like other magical systems the Atharva Veda states that certain plants and natural objects possess supernatural powers. It is not enough, however, to know the kind of herb to use in a ritual; the herb must also be properly exorcised, and the requisite purification rites must be observed.

In treating illnesses a great deal depends upon the diagnosis rendered by either a priest or a physician. Natural complaints, such as fevers, coughs, aches and pains, are easily cured. Diseases caused by demons must, however, be

*From Idries Shah, *Oriental Magic*. London, 1956.

treated in accordance with the specific instructions laid down in the Vedas for such purposes. When the cause for the illness is not known the Brahmins turn to universal panaceas or cures for all ills. The plants must always be addressed in ritualistic invocations, as follows:

INVOCATION TO THE PLANTS*

"We invoke and address the magical plants: plants that are red, those that are white, and the brown and black herbs: all these do we invoke! Verily the spirits are in control of the infirmities. Herbs, rooted in the seas, mothered by the land, fathered by the sky!

Plants and herbs of the Heavens! Illness and maladies coming from sinfulness do you exorcise!

I call upon the creepers, upon those plants that bear luxurious foliage. These are herbs that give us life: they multiply by division (of their stems), they are vigorous, they have strong shoots.

O plants and herbs! You have the power to rescue this sufferer! I call upon you and adjure you to make the remedy that I shall prepare powerful and effective."

Certain plants are then gathered. Very often their family is not so important as their appearance. Ailments which cause swellings are believed to be alleviated by herbs with bulbous roots. Those who have the jaundice can be cured by invocations to yellow leaves—and so on.

When the requisite number of leaves and roots have been collected, they may be addressed as in this instance of a panacea for all ills:

PANACEA FOR ALL ILLS

"It is these plants, these highly endowed ones, which shall liberate the sufferer! Verily I acknowledge, O Herbs, that your lord is Soma, and that you are made by none other than Brihaspati! The shadow that is over us, that threatens us, shall be overcome!

We demand release from ills. From curses and the snares of Varuna we claim freedom. From the shackles of Yama, and from the consequences of our sins against the spirits!

We have committed sins of thought, or of speech, against the Gods: let these be expunged from us, let us be free of ills!"

Other than their healing practices, the Brahmins devote much of their time and energies to exorcisms, making talismans, and the worship and invocation of natural forces and gods. Plants are particularly appreciated by the Brahmins, who believe the vegetable kingdom is sensitive, aware, and very much responsive to prayers and invocations.

There is a strange similarity between the magical beliefs and practices of the Egyptians, the Jews, the Greeks, and the esoteric disciplines of the Indian

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*From Idries Shah, *Oriental Magic*. London, 1956.

Vedas. For instance, all these schools used purification rites, ceremonial clothes, incenses, incantations, and the most severe ascetism. The Indian magicians, chief among whom we must count the saddhus and the fakirs, prepare themselves for their magical careers by means of the most strict and austere disciplines in human history. At the same time, their miracles seem to exceed in scope the claims of most modern magicians.

The occult teachings of the Hindus rest upon belief in the powers of benign spirits and their conviction that with the goodwill of these spirits anything can be accomplished by the magician.

Idries Shah in *Oriental Magic* tells of an experience he had several years ago with a Hindu magician of considerable fame. Shah invited the Hindu to visit him one evening and, during the course of their conversation, asked him to perform several types of levitation. Without any visible effort and without moving from his seat the Hindu made a large chair lift itself in the air, about five feet above the ground. He accomplished this by closing his eyes and extending his hands toward the chair. A few moments later, at Shah's request, the Hindu levitated the chair again, this time with Shah sitting in it. The possibility of hypnosis was dispelled when the Hindu was able to foretell the contents of the next two letters to be received by Shah. The phenomenon of materialization was also demonstrated by the Hindu Initiate when he was able to transport through mental power a rifle that belonged to a neighbor of Shah's, who lived several miles away. The rifle appeared instantaneously in front of Shah, as if it had been in his possession all along.

This anecdote leads one to wonder if there is not some natural law, as yet unknown to science, that can be used to control supernatural phenomena. This explanation is of course rather simplistic, especially when we consider the undeniable powers of the unconscious mind and the submission of natural things to the will of man.

Following is a dissertation on the details of the initiation and discipline of the Brahmin priesthood, according to the magical treatise *Agrusadapariksay.**

RITES AND INVOCATIONS OF THE MAGICIAN, ACCORDING TO THE AGRUSADAPARIKSAY

The first part of this secret work of Hindu occult science treats of the rites to be observed by the parents of a child from birth, until it is old enough to receive the initial degree of novitiateship. The actual training in magical power does not, however, come until the third part of the work, the study of which commences at the age of about twenty years, when the young Brahmin leaves his Guru (master), and launches into what might be termed individual study.

Carrying now the title of *Grihasta,* the young magician commences a severe life of rituals and taboos, of invocations and fasting, of prayer and

*From Idries Shah, *Oriental Magic*. London, 1956.

self-denial. Fortunately for him, every detail of his future life is planned meticulously by the book: for any omission of even the smallest observance carries the inexorable penalty of delaying his spiritual development.

Sleeping on the floor, on a simple mat, he must rise before dawn. As soon as he stands up he must speak the name of Vishnu, calling upon that deity for aid and blessing. Then follows the Supreme Formula, in a low voice:

Brahma, Vishnu, Siva, you, and the
Spirit of the Spirits of the Seven
Orbs: I call upon you all, asking
that the day should dawn.

This is followed by the invocation of Brahma: "Brahma, come into me, enter within me, O Brahma, tranquillity and blessings are to me. Brahma is within me, I am at ease."

CONJURATION OF VISHNU

This is said immediately after the prayer to Brahma:

"Lord, greatest of all, basis of all, and power behind all, Lord of the Universe, initiator of all life: Thou hast instructed me, thou hast commanded me, to rise and make my way in this, my everyday life."

Then follows the period of contemplation. This is an hour devoted to thinking exclusively of good; and the planning of kindness and pious acts to be achieved on that day. When the mind is thus settled and calm, "Say then the name of Vishnu, one thousand times."

This brings the magician to his ritual ablutions, which are made with a copper or brass vessel, while the mind is concentrated upon the spirit of Vishnu.

The washing over, he turns round nine times slowly, repeating the names: Brahma, Siva, Vishnu, then nine times and again three times.

The next part of the ritual is the invocation to the Sun:

INVOCATION TO THE SUN

"Thou art the Sun! Thou art the Eye of Brahma, the Eye of Vishnu, the Eye of Siva: in the morning, at noon and at night. More precious than anything else, thou art a Jewel of Jewels, priceless watcher over all, hanging in the sky. This is thy power: fertilizer of life, yardstick of Time itself—of days, nights, weeks, years, seasons—all Time.

Of the planets thou art the leader, the most high. Destroyer of darkness, power extending over uncounted millions of miles, golden chariot of the universe, accept my adoration!"

RITE OF THE TREE

The rites continue with a daily invocation to the tree. This is generally

the type known as Asvattha, and the magician sits in its shade, repeating the following words:

"O thou, Asvattha, King of jungles, representation of the spirits! In thy roots I see Brahma, thy trunk is Vishnu, thy branches are dedicated to Siva. This means that thou art within thyself the Trinity of the Gods!

I am dedicated to achieving power and knowledge in this world, and promotion in the other world. All who honour thee by circumambulations around thee will achieve these aims!"

Starting with the sacred number seven, the magician then revolves round the sacred fig tree in circumambulation in multiples of seven. He must do this at least eighty-four times.

This concludes the Tree Ceremony, and is followed by the donning of clean garments, a further period of meditation and dedication to the sacrifice which the operator is about to perform.

SACRIFICIAL RITES OF THE MAGICIAN

The room which has been specially set aside for the rite—or specially cleaned preparatory to it—is then darkened. A pitcher of water and a small bowl containing cooked rice are placed on a table, which acts as an altar. Above this hang a lamp burning incense, and a small quantity of yellow pigment—generally saffron or sandalwood.

The operator then claps his hands or snaps his fingers before the doors and windows, 'sealing' them against evil spirits. An imaginary circle is also drawn before the door.

Two small images—one of the magician, the other to house the sacrificial spirits on their appearance—are then made from mud and water, and held momentarily over a flame. They thus comprise the elements of Fire, Earth, Water and Air.

EVOCATION OF THE SPIRIT

The magician seats himself on the floor in front of the altar where he has placed the figures. Crossing his legs, he spends a few minutes in reflection. With his right thumb he closes his right nostril. The magic word "yoom" is spoken aloud sixteen times. At each repetition of the word, the invocant must concentrate upon the spirit of the Pitris. He must take strong inhalations through his left nostril, also imagining that his body is disintegrating, and that he is being left as a pure and disembodied spirit.

When the sixteen or more repetitions of the word are completed, he closes both nostrils with the thumb and index finger of his right hand. Holding his breath as long as possible, he intones the magical syllable "room" six times. Theoretically he should have reached the stage when it is not necessary for him to breathe at all. In fact, I have been told by self-styled magicians that "the spirits appear even if one is compelled to breathe."

The next step is the pronouncing of the all-powerful word "loom"—thirty-two times. "Your soul will then leave the body. It will mingle with

the Pitri-spirit, and after a short space will return to the body. When you are again fully conscious, you will find that the invoked spirit has appeared, and taken up its temporary abode in the clay figure prepared for it."

Taking care to make no mistake in the ritual the magician comes out of his trance, repeating "oom" thrice and "yoom" nine times. Looking into the smoke of the incense, the student invokes the spirit:

"O mighty spirit of the Pitris! O Great and noble One! I have invoked thee, and thou hast appeared! I have provided a body for thee—a body formed from my very own body. Art thou here? Come, manifest thyself in this smoke; partake of that which I have offered as a sacrifice for thee!"

The book goes on to tell how the shape of the spirit will appear in the smoke, and will take some of the rice offering. It will then bring any spirit that is desired, including those of ancestors. They will give advice and answer any questions put to them.

When "suitable replies on natural and supernatural things" have been received, the magician puts out the light. The spirits, continues the book, will stay for a while, speaking to one another, and much wisdom may be gleaned from their conversation. When they have gone, the operator can relight his lamp and stand up.

He will then remove the coverings from the doors and windows, and inform the evil spirits (who had been compelled to remain within the magical circles) that they are free again. Only after this may he eat.

After finishing his meal, the sage washes his hands, gargles twelve or more times, and eats nine leaves of garden-basil. It is necessary to perform after this some pious action. This usually takes the form of giving charity to the poor.

The Guru, or master, among the Hindu Sadhus is supposed to have—through such observances as these—amazing and supreme powers. "To him there is no god at all: for all the gods or spirits are under him. He gets his power from the One Superior Being. He can, by means of his voice alone, change the course of rivers, turn mountain ranges into gorges, produce hail, fire, rain and storms, His power is in his stick: the stick with seven rings (or knots). Into a magical circle he commands all the evil spirits of the world, by means of this stick. Even the stars are at his behest."

29 The Rites of China and Japan

THE CHINESE MAGICAL SYSTEM DATES BACK TO THE GREATEST ANTIQUITY. After so many centuries of practicing magic it is only natural that all social classes

in China should believe in the efficacy of occult practices. These beliefs are based on the magical theory that most phenomena are dominated by certain spirits, and on the mysticism of Lao Tze.

The magic of China can be traced to the Mongolian origins of primitive Chinese religion and to the more esoteric forms of Taoism, which has deeply affected the occultism of the Western world. The practices of witch doctors and shamans of tribes in Mongolia, as well as the Eskimos, show definite traces of being the true basis of Chinese Shinto. From China, Shinto traveled to Japan, bringing with it the belief in spiritism, mediumship, spirit writing, and the preparation of charms.

The concepts of the spiritual hierarchies are quite similar in both Chinese and Japanese magic. The spirits are organized in four groups: (1) The One Supreme Intelligence; (2) The Angelic or Celestial Intelligences; (3) The spirits of the planets, and (4) The spirits of the dead, who may also be worshiped and who may be invoked in magical rituals.

The most important magical aids in China are the magic mirrors, which are considered essential in the constant struggle against evil spirits. The use of the mirrors is dual. First they are used to reflect the true shape of the demons. Once a demon has been seen in a magic mirror its powers are weakened and its attack on the mirror's owner ceases completely. The second use of the magic mirror is to ensure celestial happiness through its possession. The preparation of a magic mirror is a closely guarded secret among Chinese magicians, but we do have one clue. Any mirror sufficiently old and large enough is capable of detecting spirits when hung inside a house. However, it should be kept covered at all times and be unveiled only to reveal the presence of demons. It should not be used for any other purpose.

Chinese sorcerers believe in the efficacy of charms, which should be written with red cinnabar paint on yellow or red paper. The charms are inscribed with a peachwood magical pen in a strange form of script known as thunder writing or celestial calligraphy. The charms are usually pasted over a door or worn in the hair. They can also be burned and their ashes mixed with tea or water and then drunk, so that their beneficial influence can permeate the body.

The belief in spiritism and mediumship is deeply rooted in China. Automatic writing is often the method of communication with the spirits. This is done by means of a sand box and a peachwood pencil with which the spirits write messages on the sand through the body of the medium. Those present at these seances ask their questions of the spirits by means of written slips of paper, which are burned with a small piece of gold paper. As they burn, the answers to the questions are traced on the sand by the medium. As the medium balances the pencil between his two upturned hands, and does not exert any control over it, it is difficult to explain the tracing of the characters on the sand. No one who has seen this curious phenomenon has been able to understand how it happens.

During these ritualistic seances the spirit that manifests is treated very courteously and offered a seat where he may deposit his ghostly frame. When the

spirit states that he must leave, after having answered all the questions asked of him, the assembled company conducts him to the door, after having thanked him with typical Oriental courtesy, and shows him off the premises with many bows, exclamations, and prostrations.

But perhaps the most important of all the magical exploits of the Chinese, which as we have seen are quite considerable, is the long process of initiation of a man or a woman into the Taoist magical priesthood. The *wu* (magicians) are divided into several classes, namely those specializing in divination, exorcism, theurgy, or sacrifice. Here is Idries Shah's description of the initiation ritual of a Taoist magician.*

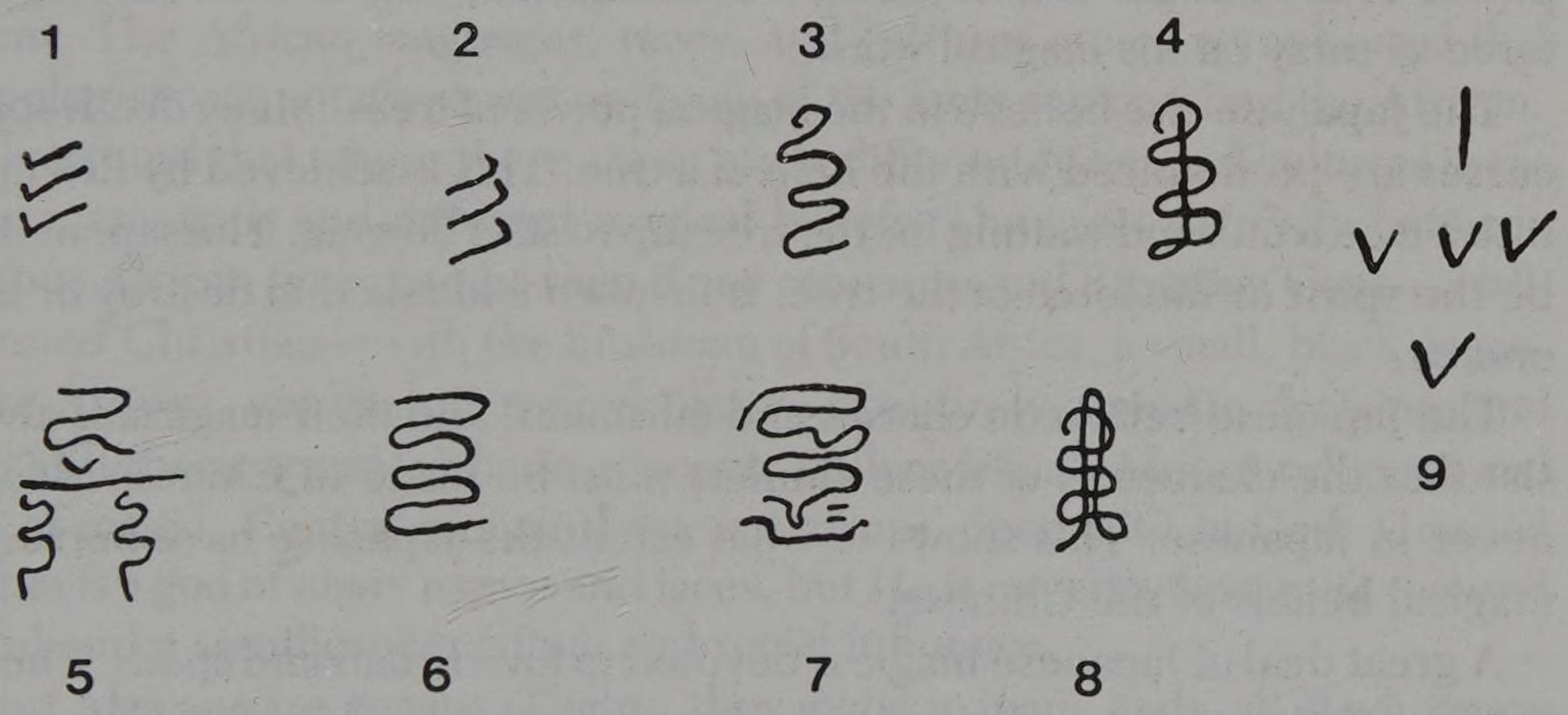
> The overwhelming majority of candidates for admission to the priest- occult practices, so that the time for final ordination finds them already magician order have been for years associated with their parents in possessed of considerable knowledge. Only the initiation remains to be done, and this is entrusted to any respected magician other than a relative.
>
> For seven days preceding the rite, the candidate must isolate himself in a cell, abstaining from fish, meat, onions, leek, garlic and alcohol. During this time, he remains in a state of ritual purity and cleanliness, and repeats conjurations and incantations. The entire process is minutely described in one of the books of the *Li Ki:*
>
> The superior man, when he desires to sacrifice at the seasons of the year, observes a vigil. Vigil means collection or concentration (of the vital qualities of his spirit and intelligence). It is a concentration of what is not yet concentrated, and must thus be effected. The superior man does not undertake a vigil unless he has to perform some important act, or worship. Without the vigil, no precaution need be taken against material things, nor desires or lusts restrained. But he who is going to undergo it must protect himself from things that are objectionable, and check his desires and lusts. His ears may not listen to music. The saying in the Record, to the effect that man while observing the vigil "has no music," means that he does not venture to divert his attention in more than one direction.
>
> He has no vain thoughts in his mind, but strictly adheres to the principles of the Tao. His hands and feet make no disorderly movements. They move strictly according to the ritual rescripts. Such is the vigil of the superior man, purporting the development of the highest faculties of the vital spirit, and of his intellect. The vigil is rigorous for three days, and less vigorous for the rest of the seven days. The fixation of these attributes into the desired concentration means the perfecting of the vital spirit, after which he can enter into communion with the gods.
>
> On the last day of the vigil is celebrated the ceremony of initiation. For three days offerings have been made at the Taoist altar, in honour of the idols therein. At a set time the initiate enters the precincts of the shrine, clad in his sacerdotal garb, with bare feet and an emblem of the sun on his head. His journey from the place of retreat to the temple, if it

*From Idries Shah, *Oriental Magic*. London, 1956.

is not the same place, is performed without his feet touching the ground. This is generally effected by someone carrying him on his back. Should he touch the earth, the power which has been concentrated by the vigil will pass away into the ground and nullify all.

Once within the temple proper, the chief priest, sprinkling rice, written charms and water upon the ground, interrogates him, in order to ascertain whether he has attained a due degree of abstraction from the material world. He must answer each question in the affirmative. Having passed this test, he begins to ascend the spirit-ladder of swords accompanied by the music of cymbals, drums and the wailing notes of a buffalo-horn. Upon his descent from this ordeal (though the swords are not sharp) he is considered to be initiated, and is now a fully-fledged priest of the order.

The ceremony is completed by the neophyte approaching the altar, ringing a hand-bell, and informing the gods that he is now a Wu-magician.



CHARACTERS USED IN CHINESE MAGICAL INVOCATIONS
(Celestial calligraphy)

(1) 'Go away'
(2) 'Come'
(3) 'Dragon'
(4) 'Rise in the air'
(5) 'Spirit'
(6) 'Clouds'
(7) 'Thunder'
(8) 'Descend'
(9) The Five Elements

JAPAN

There are many similarities between Japanese magic and Western occultism. There are also copious borrowings from the Chinese magical practices.

Magic swords play an important role in Japanese magic, as in Jewish, Chinese, and Persian ceremonies. Rice is often used to ward off evil spirits, which is the origin of the traditional custom to throw rice at a newly married couple.

Although the Japanese recognize the existence of evil spirits and the practice of white and black magic, they do not believe in the Christian concept of the devil. The spirits (*kami*), both good and evil, are simply aspects of the life spirit, according to the Japanese. There are no pacts made in Japan between men and demons.

The Japanese magician believes that the power of magic must be manifested by proper concentration, without which magic will not work. To bring about this desired state Japanese magicians resort to all forms of ascetism, chiefly severe fasting. This is said to refine the mind and bring about the desired state of concentration. But sometimes the Japanese take a shortcut in their search for concentration; one of these magical practices is particularly cruel. What the magician does is to starve a dog for a period of time, until the animal is near death. Food is always placed in the vicinity of the dog, but not within his reach. The idea is for the dog to be absolutely concentrated on the food that he cannot reach. After some time of this hungry vigil the dog is beheaded and the concentrated power of his hunger is absorbed by the magician, who is then able to use this force to carry on his magical work.

The Japanese also believe in the magical power of trees. Many death spells and curses are pronounced with the help of a tree. This is achieved by driving a nail into a tree trunk and waiting for the tree sap to start flowing. The sap, believed to be the spirit or life force of the tree, is invoked and asked to destroy or harm an enemy.

The Japanese believe in charms and talismans, and their magicians always insist that the characters of these amulets must be made in Chinese ideographs, never in Japanese. This shows to what extent the Japanese have borrowed the magical beliefs of the Chinese.

A great deal of Japanese magic is devoted to love rituals and spells. The following* is a Japanese love ritual much favored by the geishas. It makes use of the image of a dog, underlining further the occult significance of dogs in Japan.

> Two pieces of very thin paper are rolled into a stringlike form, and a figure very approximately resembling a dog is made from this by twisting and knotting. There is no standard shape, and much depends upon the skill or otherwise of the maker as to whether the finished article really looks like a dog or not. The result very often seems something like the rabbits that people in the West make out of handkerchiefs to amuse children.
>
> There are, however, two artistic (or magical) conventions in the styling: one paw is beckoning, and the tail is long.
>
> This model, after being placed on a special small shelf (the *Kamidana)* devoted to supernatural usage, is pierced with a needle through one of its hind legs. As soon as this has been done, the woman addresses the dog, promising it that it will be released from its "torture" if the lover comes. In addition, food and (rice) wine will be given it.

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*From Idries Shah, *Oriental Magic*. London, 1956.

Needless to say, if the spell succeeds, the promises have to be kept.

There is another use for the dog-image, by which it becomes an ally in relation to guests. The guest is left in the next room. The girl (the hostess) goes next door, where the dog is sitting, and asks if the person is planning to stay long or not. "A guest who is thinking of taking his departure goes away forthwith, while one who wishes to stay immediately expresses his intention."

30 The Rites of Africa

THERE ARE APPROXIMATELY SIX THOUSAND DIFFERENT TRIBES ON THE AFRICAN continent. The African languages, races, and cultures are so complicated that anthropologists cannot agree yet on many of the facts surrounding the African.

It is natural that where there are so many different tribes and cultures there must be many gods and different magical beliefs. The great diversity between the various African types can be seen if one compares and Egyptian Copt—a tall, fair-skinned Christian—with the bushman of South Africa, a small, black pagan. Both are African, yet each is representative of entirely opposite doctrines and beliefs. Still there are some basic concepts underlying all African religions and schools of magic. Central among these is Africans' deep faith in God. Granted that theirs is a god of many names and faces, but He is nevertheless quite real and powerful and a significant spiritual and social influence.

Most Africans are pagans. That is, they worship many gods, all of whom are natural forces, and all of whom are aspects of the one God. This supreme being is seen as the creator, whereas the other gods are subservient to his power. Each of the lesser gods rules a different human endeavor as well as a specific natural phenomenon, so we can see that the Africans' gods are essentially the same ones worshiped by other, more sophisticated pagan cultures such as the Egyptians and Greeks. Furthermore, these natural forces or deities can be identified with archetypes of the collective unconscious, and their very names can act as release mechanisms for the energies they control. Herein lies the secret of the miracles often performed by shamans and witch doctors and other primitive magicians. They simply possess the knowledge of the secret names of the gods and, as already discussed, the Egyptians and Jews, Greeks and Romans, believed that the power of the gods was hidden in their names.

The rites of the Africans are intrinsically linked with their belief in the powers of nature. Thus, the African magician does not worship the gods in temples but in the forests, and often he sees the deities materialized in certain trees and plants.

The use of herbs and plants is an important part of the magic of the African.

African magicians do not conduct their ceremonies in temples or enclosed areas but out in the open, where they can be in contact with the gods of nature. The blood sacrifice depicted here is conducted on the outskirts of an African village.

However, the forest must be paid for each root, leaf, or flower removed from it for magical purposes. The payment may be eggs and cowrie shells, though sometimes bits of cloth and colored beads are used in place of shells and food, especially in the more primitive groups.

Drums, believed to be inhabited by spirits, play a significant part in African rituals. Drums are used for inducing trances, for dancing and singing. In each case a different rhythm is employed by the Drummer. The African is undoubtedly the world's virtuoso of the drum, which is not played as an instrument but is rather spoken to, in the special tactile language of the drummer. The drums are not played to invoke the gods, rather they are used to pay homage to each deity in a specially determined beat. The gods, believed to descend to earth, take possession of the believers, usually while the drum is playing.

Initiation ceremonies of extreme severity are conducted by the Africans not only during puberty rites but also to gain admission to some of the secret magic societies. During some of these rituals the Initiate is severely mutilated, to test his endurance. The mutilation may range from simple circumcision to the disfigurement of the face and body by tribal marks or scars. The death rate is high during these initiations, because of the use of dirty knives, clumsily handled, and postoperative bleeding.

The center of all this frantic magical activity is the shaman, witch doctor, juju man, fetish priest, or ceremonial priest of the African gods. This colorful individual is a medicine man, rainmaker, exorcist, family counselor, spell maker, destroyer and creator of love and hate. For all the rampant ignorance and superstition of the African witch doctor, he is still an extremely shrewd psychologist and an even shrewder businessman. The African witch doctor claims he has the most awesome powers, and curiously enough, he is able most of the time to

substantiate his claims. A powerful ju-ju man or witch doctor can go into a trance, for example, and while in this state cut himself without loss of blood or without leaving any visible scar on his body. He can also predict the future, make or stop rain, cure barrenness, restore a man to his wife or a wife to her husband. It is also equally easy for him to destroy an enemy, cause illness or disharmony, and even death.

African magic shows many curious similarities with the magic of the Egyptians and Jews, a fact that should not be surprising when on considers that Egypt is in Africa. Nevertheless, there are seas of difference between the sophisticated Egyptian magic and that of the Nigerian, Dahomean, or Ashanti. What is identical is the belief, the degree of faith, and the very real power present in all forms of magic.

31 The Rites of Australia

THE MAGIC OF AUSTRALIA IS IRREVOCABLY LINKED TO THE RITES AND BELIEFS OF its aborigines.* These primitive peoples, who live in conditions similar to those of Neolithic man, are believed to have come originally from the southeast Asian archipelago. They are chocolate brown in color, with narrow heads, sloping foreheads, deep-set eyes, and wavy or curly hair.

Each local group with its own food-gathering area is self-governing. It is an extended family consisting of a man and his brothers and their children and son's children, whose wives come from and whose sisters marry into other local groups. In aboriginal thought the living members of such a group belong to their own country not because they are descended (as we would say) from the migrating band that settled there, but because they were brought there by that band—in spirit form. And there, in a watering place associated with the migrating group, they sojourned ever since until they entered their mothers' womb to be born, or reincarnated.

The pioneers in that period long ago lived, hunted, made implements, and performed rituals just as the men of today. But time has invested these pioneers with heroic forms, endowing them with extraordinary powers, so that their actions provide an explanation of the world as it is now. These first beings were able to strike mountains with their boomerangs, cutting deep holes through them. Striking the ground with a staff, as Moses did at the rock in Horeb, they caused water to rise as in a well. They appeared sometimes as humans, sometimes as animals or birds. They could travel through the air or under the ground.

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*From the section on Australian magic in *Man, Myth and Magic*, R. Cavendish, ed. London, 1971.

In their journeyings, spirit children were born from the women or emanated from the bodies of the heroes, just as in rituals today. Finally, when they died, their spirits went into a watering place or remained in their dead bodies, or their limbs changed into rocks, earth, trees, or anthills. And there they remained, as a reservoir or home of emanating or preexisting spirits of the generations yet to be born.

What the aborigines believe about their own origin they also believe about animals and birds, reptiles and fish, insects and plants, and indeed also about the elements, such as rain, wind, and fire.

With regard to natural species and phenomena the men of each local group, who are related in the father-son line, constitute a secret lodge. Their task is to cherish the chants, myths, and rituals, as well as the secret sites connected with particular dreamtime heroes. After the complicated and severe initiation rites the men are shown the sites and symbols in the midst of much solemnity and are taught the ritual. Thereafter, at the prescribed time of the year, they must anoint the sacred relics with blood or red ocher and fat, and must perform the prescribed ritual that reenacts the heroes' travels and exploits. Then the life cells or spirits of the animal or plant or whatever it is will go forth and increase the species in its due season. Similar rites are associated with rain, fire, and the planets, ensuring water, warmth, and light for man.

This system of mythology is known as totemism. A person's totem denotes the particular animal, planet, or object to which he is related. Usually he will not eat, kill, or injure it unless he is in dire distress. Usually he also will not marry a person of the same totem, as such people are considered to be like brothers and sisters.

The most striking complex of myth and ritual is in the northern third of the Northern Territory. Elsewhere in Australia male figures are dominant in mythology. Women when present usually play subordinate roles; but not so in the Northern Territory's Arnhem Land. There the myths center on the Great Mother who arrived from the sea and, moving from place to place, gave birth to groups of human beings in what became the countries of particular clans and tribes, each with its own language. In some myths she also gave rise, either as emanations from her own person or through ritual acts performed by herself, to the life cells or entities of natural species. A male consort or companion or brother is sometimes mentioned, but he is well in the background.

Another variation of this myth is the widespread cult of the mother Kunapipi, the ritual of which has striking parallels to elements in the classical mystery religions of Europe. Coming from across the sea, Kunapipi landed either in the lower Roper River or the Victoria River area. She was accompanied by a band of left-handed boomerang throwers who cleared a road through the forests and also by a group of desirable young women. These were her first-born children, but she gave birth to many more during her travels. She also performed the now popular Kunapipi secret ritual in which those to be initiated at one stage enter a crescent-shaped trench symbolizing Kunapipi's womb, from within which they emerge ritually reborn.

The aborigines believe in both white and black magic. White magic is usually a form of ritualistic healing or some other type of positive magic. Black magic can be performed to harm others. There are many methods usable for this purpose. The footprints of the victim may be bewitched through magical rites, or a small image of the person may either be burned or stabbed while special chants are sung, thus causing him to burn inwardly and die. The important part of this ritual is the singing and the intention of the magician's desire.

"Bone pointing" is another form of magic to hurt or kill a person. A pointed bone or stick, usually with a piece of wax at the throwing end, is directed and jerked toward the victim to the accompaniment of action and chant. This projection of magic power must not be undertaken lightly. The performer must take care, for instance, that the sun or the moon is behind him and that there is no water hole in front of him, or he will be struck himself. The pointing bone releases from itself a kind of invisible spear that implants a bone or splinter in the victim without leaving a mark on the skin. A frightening type of black magic is the extraction of a person's kidney, or blood from the heart, again without leaving a mark but with fatal consequences.

The significance of the actions and practices of the medicine men is clear. Through them and the underlying accepted beliefs both the individuals and the community cope psychologically and socially with the undesirable but inevitable contingencies of life.

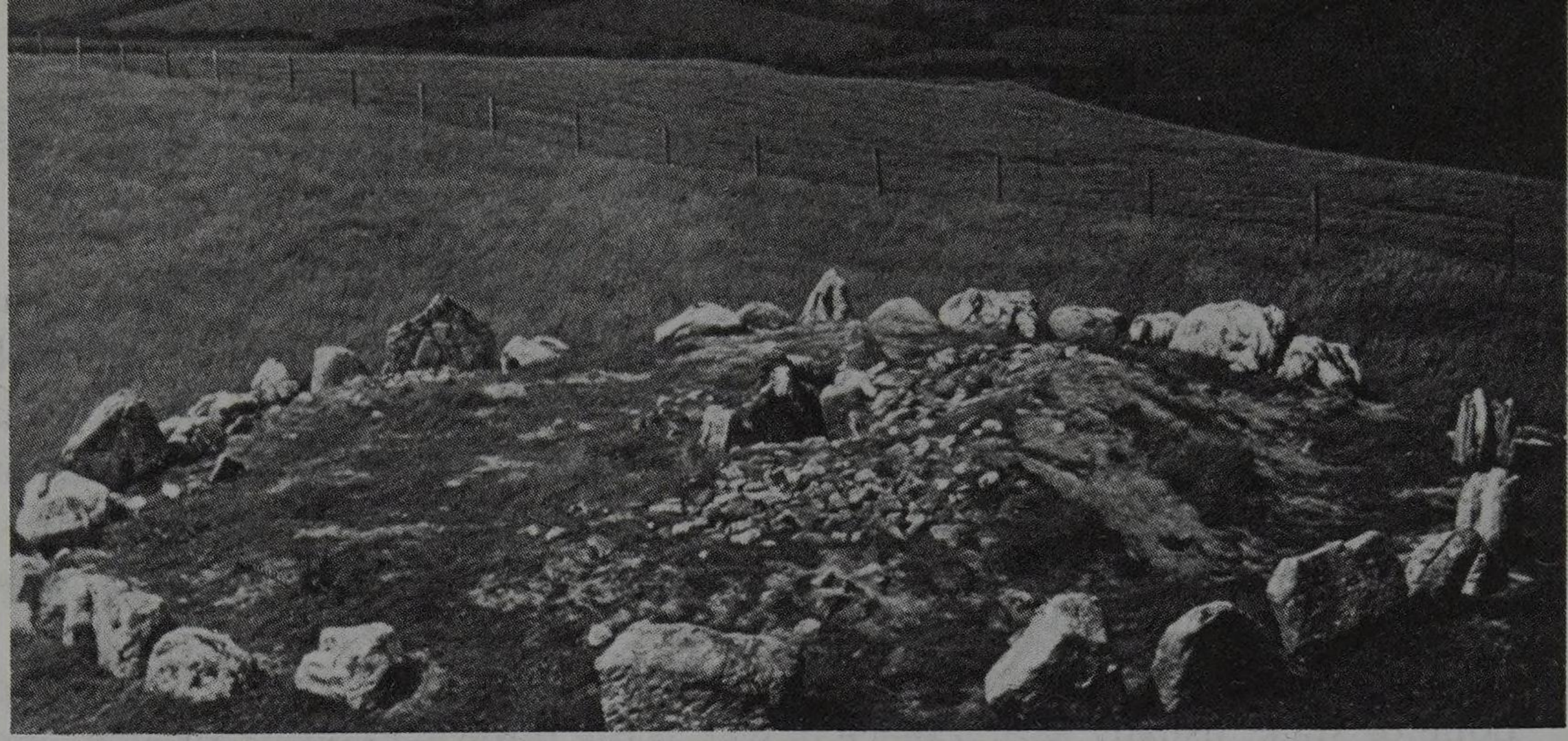
32 The Rites of Europe

ALL THE COUNTRIES OF EUROPE SHARE A SIMILARITY OF CUSTOMS AND MAGICAL beliefs. Europeans were among the last to receive the magic legacy of the ancient world, and as a result what they inherited was a composite of the occult practices of the Egyptians, the Chaldeans, and the Jews, with smatterings of Persian, Arab, and Indian mysticism.

The Celts were probably the European group that brought to fruition the magical consciousness of Europe. Their rites were preserved by the Druids particularly, in a tradition both wise and exceedingly cruel.

Witchcraft, both black and white, is essentially the magical discipline of Europe. Astrology, alchemy, and numerology can also be counted among the magical methods of the European.

The main implements of witchcraft are the cauldron and the circle. The cauldron was an object of sacred and ritualistic significance in early Celtic societies. As a symbol of plenty it was identified with fertility. Food, and consequently life, came from the cauldron. Scandinavia also used the cauldron in magic ritual; the two most important extant cauldrons were found in Jutland, Denmark.



The circle has been traditionally associated with magical practices since ancient times. Passage grave in County Meath, Ireland.

The famous Gundestrup cauldron, found in Denmark, was probably used during human sacrifices to gather the blood of the victim.

It is certain that the Celts sacrificed human beings by drowning them in cauldrons or vats. The Celto-Germanic tribes slaughtered human victims over a cauldron that filled up with their blood, and the Gauls made sacrifices to the war god Teutates by suffocating people in a cauldron. The Welsh and the Irish all followed these customs, which came to immortalize the cauldron as a magical object and a symbol of eternal life.

The circle, a symbol of eternity and the godhead, is used to protect the magician against attacks by demons and negative spirits and also to concentrate his mental energy.

In ancient times a circle often marked the boundary of a sacred area and protected it against evil influences. The stone circles of Stonehenge and Avesbury are examples of magic circles. The Babylonians drew a circle of flour around the bed of a sick man to keep demons away from him. A Roman ambassador to a foreign potentate would draw a circle around himself with his staff to show that he should be free from harm. And the medieval German Jews drew a circle around the bed of a woman in childbirth to ward off demonic attack, with the words "Sanvi, Sansavi, Semangelaf, Adam and Eve, barring Lilith" chalked on the floor.

The magic circle should be nine feet in diameter, drawn on the floor or inscribed on the ground with a knife or sword. Inside this outer circle another circle is drawn about eight feet in diameter. In the rim between the two circles are

inscribed the crosses, names of powers, and magic herbs, such as vervain, which demons are said to dislike. A narrow gap is left in the circles so that the magician can enter within, but as soon as he is inside he must close this gap lest evil forces get in to harm him.

> A modern formula for drawing the magic circle is given in Dion Fortune's book *Psychic Self-Defence*. The magician begins by facing east and making the sign of the cross, touching his forehead, shoulders and solar plexus. This is not the Christian cross but the equal-armed cross, standing for the four elements and the four cardinal points, and so for mastery of all things. . . . Next, he imagines that he is holding a great cross-handled sword in his right hand, point upwards. He says, "In the Name of God I take in hand the Sword of Power for defence against evil and aggressions." He imagines himself as a "tremendous armed and mailed figure, vibrating with the force of the Power of God." He draws the circle on the floor with the point of the imaginary sword, in a line of imagined golden flame. Facing east and clasping his hands above his head, he says, "May the mightly archangel Raphael protect me from all evil approaching from the east." He repeats the same formula facing south, west and north in turn, naming Michael, Gabriel and Uriel respectively.*

The horrors of the Inquisition in Europe attest to a widespread belief in witchcraft and black magic among Europeans in medieval times, beliefs that have not died down even in modern times.

The practice of witchcraft in Europe was not concentrated in any specific country—England, Spain, Italy, Germany, and France shared the same beliefs with Russia, eastern Europe, and Scandinavia. Spain was one of the centers of black magic and witchcraft in Europe during medieval times, which makes it easier to understand why the Grand Inquisitor was usually a Spaniard, such as the infamous Torquemada. The Basque provinces were the most active in the witchcraft movement; there whole families were often burned at the stake. Young children, often as young as six, were initiated into the mysteries, a practice still extant in Europe.

Alex Sanders, known as king of the witches, is probably the best known of the English witches, though Sybil Leek can easily claim the same title. Alex says that he was initiated into witchcraft by his grandmother at the age of seven, and he has been practicing the Craft ever since.

As we have seen the name of Aradia, the Moon Goddess, and the Gospel of the Witches, comes from Italy, as does the famous Witches' Chant, indispensable in the rites of witchcraft.

France of course has the dubious honor of having been the cradle of the Black Mass, created by a group of French noblemen in the sixteenth century. In the seventheenth century a French woman called La Voisin was burned at the

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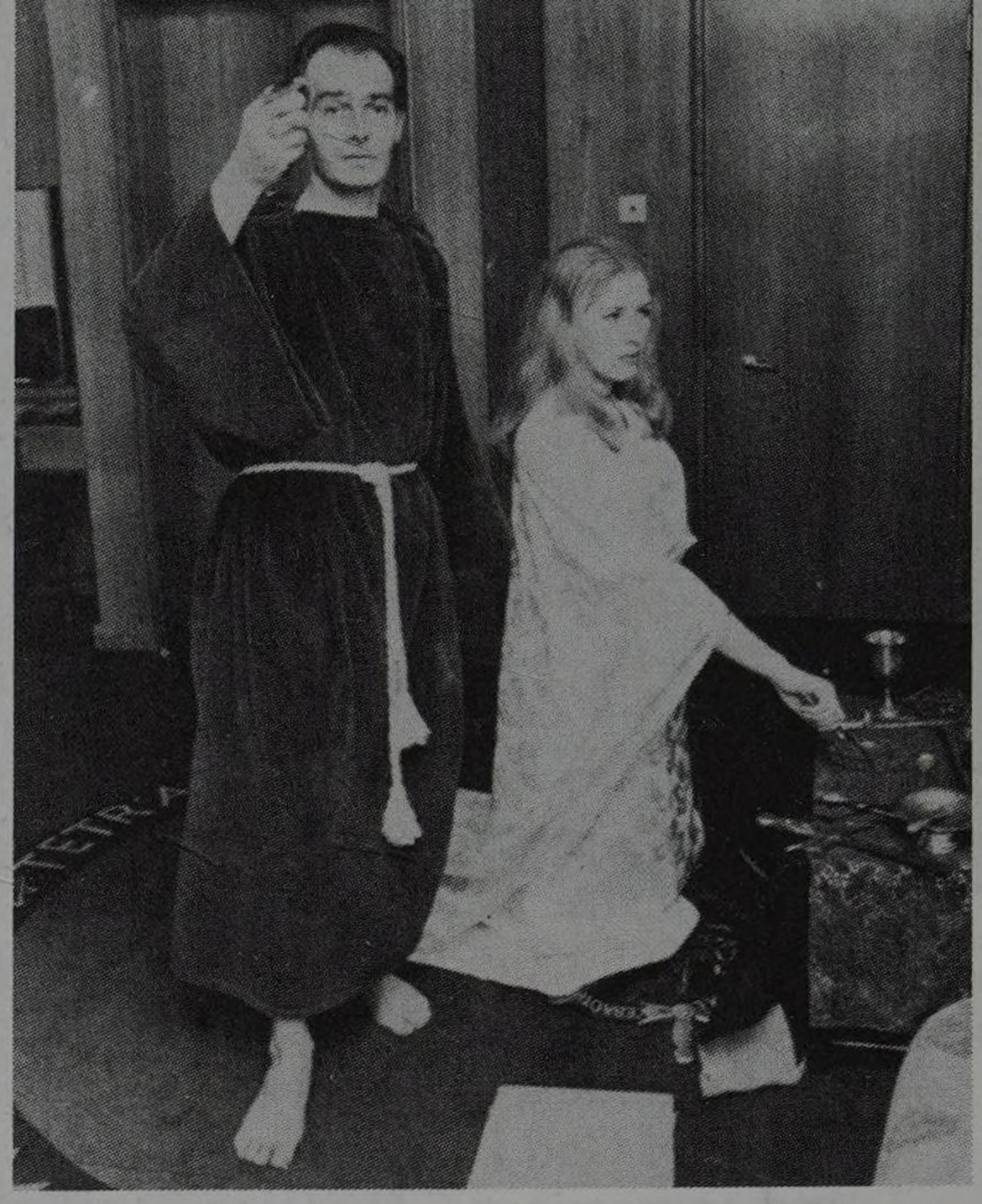
**Man, Myth and Magic*, R. Cavendish, ed. London, 1971.



Alex and Maxine Sanders during a witchcraft ceremony conducted in Claridge Hotel, London.

The famous English witch Sybil Leek, who has authored several books on magic and witchcraft. She was the first witch to reveal the closely guarded secret of the witch's fluid condenser by which all material things can be acquired. (See *Cast Your Own Spell*, by Sybil Leek.)

stake for her witchcraft practices and her performance of the Black Mass. At first she and her motley crew of witches and devil worshipers used to conduct the orthodox Mass as a magic charm to win back wayward lovers. When this method failed, the second resort was to perform the Black Mass, in which the client offered her naked body as an altar and a vehicle for the obscene manipulations of the elements of the Christian Mass.

Among the many famous personalities of the time who practiced the Black Mass was the beautiful Marquise de Montespan (1641–1707), at one time the mistress of Louis XIV, the Sun King. The marquise used to conduct Black Masses to harm the queen of France and ensure that the king would leave her and become the marquise's lover. When she won her objective and the king entered her boudoir she did not abandon her practices. Later, when the king started to show interest in the beautiful Louise de La Valière, the marquise and La Voisin called the sinister Abbé Guibourg and had three masses said over La Montespan's naked body. The blood of a sacrificed child is said to have been used in place of wine,mixed with flour to make a parody of the host. All these demonic rituals availed nothing, and the king eventually left the marquise for Madame de La Valière.

Curses are still an active part of European magic. In Colwyn Bay, Wales, there was a cursing well that was doing a flourishing business in the late nineteenth century. The procedure was to write the name of one's enemy on a piece of paper, put it in a lead box, and tie it to a slate on which the initials of the one making the curse were written. The curse against the victim was recited aloud and the box thrown into the well.

Witches depicted in the act of celebrating the Black Mass. The erroneous concept of the witches parodying the Catholic Mass during their sabbaths was common in the Middle Ages. In reality it is the Mass that has been patterned after the rites of witchcraft, for witchcraft predates Christianity. *The Witches' Sabbath*, by Frans Franckens.

Madame de Montespan, who had the Black Mass conducted, using her naked body as an altar, in an effort to gain the favors of the sun king, Louis XIV. The Black Mass, a French invention, is conducted not by witches but by satanists. Etching, ca.

Caroline of Brunswick, who is said to have made wax images of her husband, the prince regent, in order to destroy him. Engraving, ca. 1800.

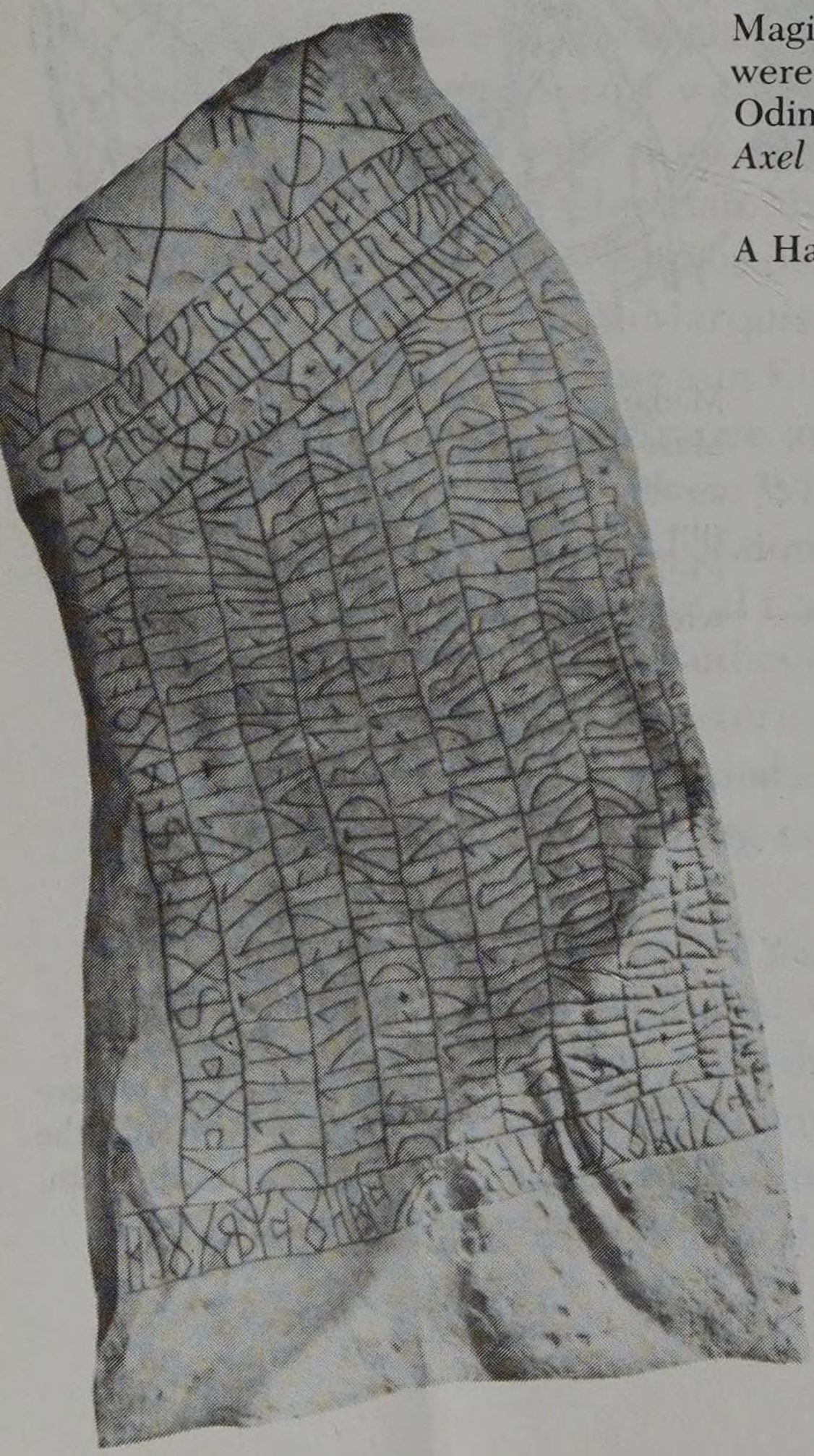
Another famous use of curses in Europe was to deter robbers from opening graves. Perhaps the best-known example of this custom is the verse on Shakespeare's tomb at Stratford.

Good friend, for Jesus' sake forbear
To dig the dust enclosed here
Blest be the man that spares these stones
And curst be he that moves my bones . . .

Many curses of this sort have been found in funeral inscriptions throughout Europe. In Cornwall the "cursing psalm," Psalm 109, was often used by witches to harm an enemy. Cornish peasants also believed that witches could curse by ill wishing, a practice very much in use in many parts of the world today.

In Scandinavia curses were usually written in runes, the earliest form of writing known to the Germanic races. The use of runes as a means of communication was secondary to their primordial role in magic and spell casting. Runes were believed to have been discovered by the Norse god Odin after having hung, fasting and wounded, for nine nights from the mythical tree Yggdrasil, which has been equated by many Kabbalists with the Kabbalistic Tree of Life.

Runic inscriptions were also used in love spells, to keep away evil spirits, and to overcome enemies. Perhaps the best known of these inscriptions is that



Magic runes on a stone from Rök, Sweden. Runic inscriptions were believed to have magic powers and were attributed to Odin, the patron of seers and poets. Ninth century A.D. *Photo by Axel Poignant.*

A Hand of Glory displayed in the Whitby Museum, Yorkshire.

found on the famous Swedish Björketorp Stone, which can be translated as, "This is the secret meaning of the runes; I hid here magic runes, undisturbed by evil witchcraft. In misery shall he die by means of magic art who destroys this monument."

Belief in the magic power of runes has persisted in modern times. In Nazi Germany, Heinrich Himmler, who was deeply involved in the study of runes, decided to use *Sig*, the runic symbol for the letter *S*, as the emblem for the infamous SS. All the members of this elite corps wore the double Sig on the collars of their uniforms.

Perhaps the most interesting and grisly of the magical practices of Europe was the preparation of the Hand of Glory, which was very popular in the Middle Ages. This notorious talisman was prepared from the cut hand of a hanged man, which was dried, pickled, then used as a candleholder. The candle itself was made from the fat of the same hand. The Hand of Glory, believed to render its owner invisible, was particularly favored by thieves of the period. The Whitby Museum in Yorkshire has one of these hands among its permanent displays. The grimoire known as *Secrets Merveilleux de la Magie Naturelle et Cabalistique de Petit Albert*, *The Magical Secrets of Little Albert*, persumably written by Albertus Magnus in 1272, gives details on the construction of the Hand of Glory.

In Europe cures were also effected through magic. In Tudor England a combination of seven Pater Nosters and seven Hail Marys was believed to be effective against diseases. This is an obvious mixture of a Christian prayer with the magical number seven. Also in England, rheumatism was cured by placing the person's shoes crosswise by the side of the bed.

Magical cures sometimes involve vital essences such as blood or flesh. In 1880 the London *Daily Telegraph* reported cases of tomb robbing in Germany to obtain the hearts and livers of recently dead virgins and children. They were brewed with herbs and eaten to cure various diseases and to make the cannibal bulletproof.

The eating of mice as a cure for whooping cough has survived in England until recent years. This remedy goes back to the Egyptian belief that mice arose by spontaneous generation from the mud of the Nile.

The Scandinavian countries shared many of these beliefs and others, which could be traced only to the heart of darkest Africa. The Laplanders, for example, worship drums, which they use for divination and to invoke the gods. In the eighteenth century nearly every Lapp household had its own magic drum. Whenever an important decision had to be made the father would put on his best clothes and sit down to consult the drum. The Lapp shaman had such a deep knowledge of drum magic that he could cast spells and heal the sick by using the drum.

Belief in the power of the drums extended to the Russian shamans. Siberian magicians were believed capable of bringing on thunderstorms by beating their magic drums.

Magical practices have always been very popular in Russia, whose tales of the Baba Yaga have been immortalized in the short stories of Anton Chekhov.

The magic drum used by Laplanders and peasants from northern Siberia was the most important implement in the magic rituals of these primitive peoples. It was used by the shamans to induce trancelike states and control the weather. This Lapp drum comes from northern Sweden, ca. 1800. Museum für Völkerkunde, Munich.

The Baba Yaga is the archetype of all black witches; indeed, it is doubtful that a more evil witch has ever existed.

Russians place a great deal of faith on the efficacy of magic knots to undo maleficent spells and perform many kinds of magic, a custom popular throughout Europe that can be traced to the Arabs. Often a Russian amulet is simply a knotted thread, and a skein of red wool wound about the arms and legs is supposed to ward off fever. However, knots can be used for other purposes, as the famous witches' ladder shows. The witches' ladder is simply a string on which nine knots have been made in the name of an enemy. So much concentrated hatred goes into making each knot that the victim of this spell will die irremediably unless he can find the string and undo the knot. Likewise, a piece of red string can be used to measure a man's penis, with seven knots made on the string. This is said to place a man under a woman's dominion for as long as he lives.

The Russians seem to be too busy exorcising witches to have time to cast any evil spells. At least, most of their magic seems to be protective rather than aggressive, though they do possess some fine knowledge of practical magic, mostly concentrated among the peasants and shamans.

33 The Rites of Haiti and Latin America

THE MAGIC RITES OF HAITI AND LATIN AMERICA ARE A MIXTURE OF CHRISTIAN, African, and Indian beliefs. In some parts of Central and South America, such as Honduras, Chile, and Peru, the Indian influence is stronger, whereas in Cuba, Brazil, Puerto Rico, Haiti, and the Dominican Republic African magic was stronger than the Indian.

The African tribes that influenced the Caribbean area the most were the Dahomeans, the Yorubas, and the Aradas, among many others. In Haiti, which

was under French rule during the period of the slave trade, the practice of voodoo was propagated by the Aradas and Dahomeans as well as by the Ibos and Nagos. In Cuba, Puerto Rico, and Brazil the cult known as *Santería, Santuario,* and *Macumba* came into being as the result of the influence of the Yorubas and Bantus, known also as Congos. These cults survive today and are as actively practiced as during the slave trade.

VOODOO

The cult of voodoo is based on a magico-religious system dominated by the worship of gods known as *loas,* who come from all parts of Africa. Chief among the *loas* are Legba, the chief, and Erzulie, the Moon Goddess and the Venus of the voodoo pantheon. The word *voodoo* means introspection into the unknown, which is descriptive of the aims of voodoo.

Legba is a representation of the sun, as Erzulie is the symbol of the moon. The sun is the axis upon which the entire voodoo cult revolves. This can be seen in the fact that the *poteaumitan* or post that supports the center of the roof of the temple *(oum'phor)* is the principal attribute of solar magic in voodoo. The post, the center of the rites, is an architectural representation of the god Legba.

The extent of the influence of Jewish magic in the world can be seen in the fact that the practitioners of voodoo consider Moses and his teachings an important aspect of voodoo magic. The *oum'phor* or temple is supposed to be built exactly as was the house of Jethro, Moses' father-in-law. And at the heart of voodoo beliefs is the sacred serpent of wisdom, Danbhalah Wedo Ye-H-we. The last name of Danbhalah is obviously a corruption of the divine name of God among the Jews—Yahweh, Jehovah.

The voodoo priests are known as *houn'gans* and the priestesses as *mam'bos.* Their symbol of authority is a calabash rattle called the *asson.* More than priests or priestesses the *houn'gans* and *mam'bos* are emperors and empresses of the cult.

The *loas* or gods are also known as *mystères.* There are so many of them that it is practically impossible to name them all, especially since new ones are created every day from the spirits of the dead initiates of the cult.

Each voodoo god has a symbol known as a *vèvè,* which is formed with flour on the floor of the *oum'phor,* usually around the center post. The *vèvè* is an indispensable part of the voodoo ceremony, as it is the means used to invoke the gods.

Here are some of the most popular voodoo rites.*

SECRET VOODOO RITUALS AND CEREMONIES

Paying Your Respects

Paying your respects to any particular loa is a relatively easy

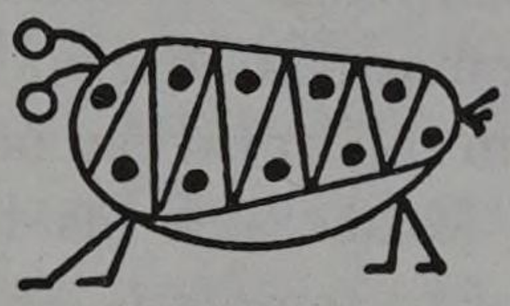
*From Robert W. Pelton, *The Complete Book of Voodoo.* New York, 1970.

Left

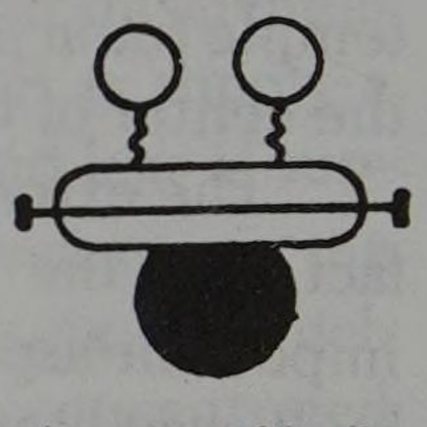
The High Priest and High Priestess of voodoo during a ritual dance around the central post, where the gods are invoked.

Below

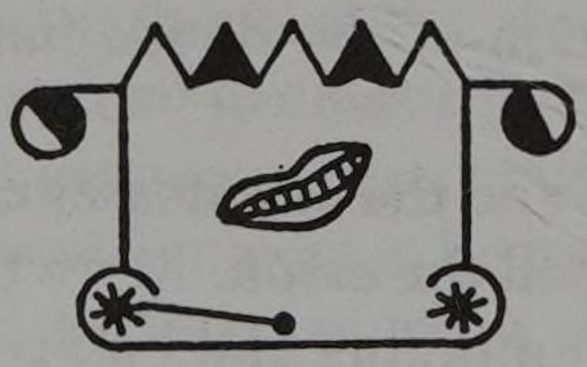
Some of the loa vèvès and their powers. Talismans can be made by drawing the vèvè on parchment paper with the blood of the voodooist. They can also be engraved on an emerald or a ruby. The talisman must always be carried on the person inside a red flannel bag. From *The Complete Book of Voodoo*.



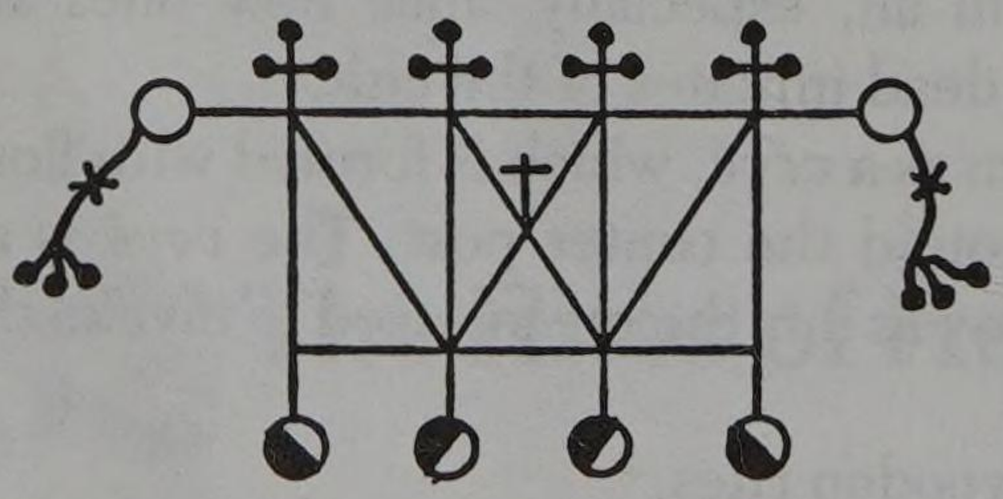
Loa Guede-masaka—protects wearer against poisoning.



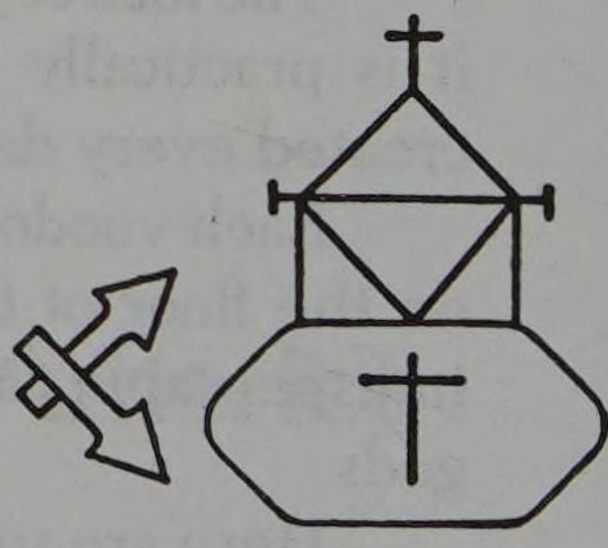
Loa Agassou—best known for the power of healing.



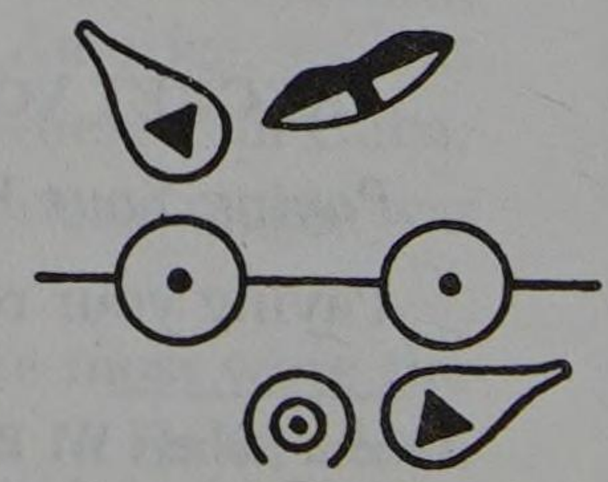
Loa Ezili-Freda-Dahomey—leads wearer to sensual pleasures.



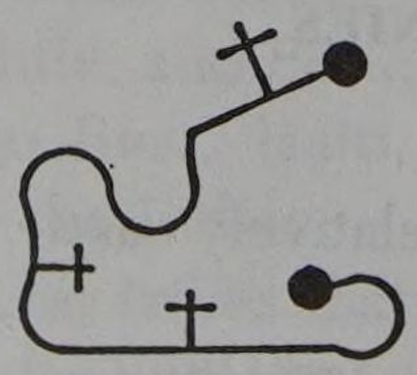
Loa Danh—brings wearer and associates tremendous wealth.



Loa Aida-Ouedo—controls one's destiny.



Loa Legba—brings wearer general good fortune.



Loa Bakulu-Baka—protects wearer from death hexes.

Loa Simi—bestows clairvoyant power on wearer.

ceremony to conduct properly. This may be undertaken by a group of Voodoo practitioners or in solitude. Merely face the altar and say a quiet prayer to yourself. Then proceed to do each of the following steps in this order:

Face west	say *D'abord*
Face east	say *A table*
Face south	say *Adonai*
Face north	say *Olandé*

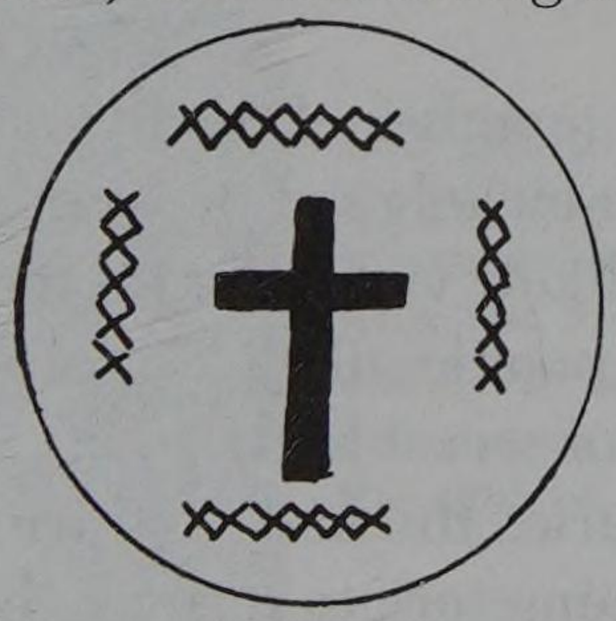
Now take up a water-filled, earthen jar from the altar, and pour three times where you are standing. Then walk to the door and pour three more times just outside. Return to the altar and kneel. Ask the loa for future guidance in all areas of life.

The Sacrificial (Live) Burial

A vèvè is carefully drawn out by the mambo or houngan while the beat of Voodoo drums accompany the act. Each *hounsi* (teenage helper) stands in a circle while holding a flickering candle. A *la place* (aide to houngan or mambo) brings in an oil-coated, glistening chicken which is held in his open, outstretched hands. The *la place* falls to his knees, and a mystical sign is made over his bowed head. The houngan or mambo uses the *asson* for this ritual. The drums rumble on and on.

A hole is quickly dug in the ground for use as the ceremonial pit and grave. The houngan or mambo takes the chicken and firmly places it in the cold grave. Dirt is quickly swept back into the hole until the chicken is totally covered. It is a sacrificial offering to the loa Ogoun and the chicken simply represents a lone creature meeting the unknown while still alive.

After the ground is firmly patted in place, white cornmeal is sprinkled over the spot. The houngan or mambo then proceeds to draw [a] vèvè consisting of a circle, cross, and interlacing lines.



Goat Ceremony

A *l'kabrit* (sacrificial black goat) is tied near the center pole of an outside ceremonial area and close to the altar. Drums and *ogans* are beat rhythmically and in unison. The asson is loudly rattled to the same beat pattern. A veve in the shape of a goat is carefully traced on the ground. White cornmeal is to be utilized for this drawing. A scarlet robe is then lifted off l'kabrit and perfumed oils are sprinkled all over its head and body. The mambo or houngan must now ride l'kabrit as a ceremonial gesture of dominance. Again the goat is perfumed and led over to the altar by the la place. Everyone in attendance chants in unison with the drumbeats. The houngan or mambo quickly cuts the

l'kabrit's throat with a razor-sharp sword. The warm gushing blood is caught up in a wooden bowl. After the houngan or mambo drinks a little first, the bowl is then passed from person to person until everyone has swallowed a share. L'kabrit is then slowly roasted through the entire night and eaten the very next morning. This ceremonial rite represents the reconciliation of man and God. L'kabrit in reality represents a human sacrifice.

Sexual Ceremony

Stretch a naked woman out on the floor, in a spread-eagled position. Three participants must continuously beat out a rhythm on the Voodoo drums. A white hen is taken out of a wooden cage and held directly over the woman's body. Its head is quickly sliced completely off with a razor-sharp knife. The hen's blood is allowed to spurt all over her body. Sexual intercourse immediately follows, but only with the man who actually killed the chicken. After he has completed the sex act, he may invite the drummers to take part. This Voodoo ritual is very old and is said to restore sexual potency in a man as well as bring out more sensuality in a woman.

Drums and ritual scarifices are an intrinsic part of voodoo, as are sexual orgies and black magic. But for all its notoriety voodoo is both a system of magic and a sophisticated religion, perhaps older than any of today's established faiths.

Human sacrifices are still part of voodoo, but the sects that practice these ritual murders are secret and assiduously persecuted by the police. These "red sects," known as *cabrit thomazos* by voodoo initiates, are much feared and despised by most voodooists.

The legend of zombies or the living dead, so popular in films and stories, is a very real part of voodoo, and these practices exist at present, though in the greatest secrecy.

The zombie is indeed a member of the living dead. He is turned into this fearful robot by the herbal knowledge of the voodoo witches. What happens is that the voodooist chooses a likely victim for his terrible purposes, usually fairly young and strong people of a poor family background. The voodooist manages to feed a poisonous concoction of secret herbs to his victim, who shortly afterward dies suddenly. The family buries the body and tries to forget its grief while the voodooist waits outside the cemetery to recover the corpse. As soon as possible he removes the remains to his house where he proceeds to revive the dead by other herbs and incantations. In reality the "dead" person was not dead at all and was simply in a state of suspended animation produced by the drug administered by the voodooist in his food. When the person reawakens he is in a catatonic state and obeys blindly the orders of the voodooist. He is kept in this condition until he dies, and while he lives is used by his master as a willing slave. The automatic movements of zombies—their lusterless eyes, constant silence, and unkempt appearance—make them really seem like the living dead.

SANTERÍA OR MACUMBA

The cult of Santería, known as Macumba in Brazil, is the result of synchretization of Yoruba gods with the saints of the Catholic faith. The gods of the Yoruba pantheon are many, but among them the most important are those known as the Seven African Powers. These are the gods (orishas) Elegguá, Obatalá, Changó, Oggún, Orúnla, Yemayá, and Oshún. Each of the gods represents a human endeavor and a spiritual quality.

Santería is full of rituals with great symbolism and beauty. Like voodoo, its distant cousin, it has a hierarchy of priests and priestesses, chief among whom is the *babalawo*. The practitioner of Santería is known as a santero (male) or santera (female).

The santero undergoes a series of initiations before he can earn the title of priest of the cult. The first initiation is investiture of the ritual necklaces of Santería, a group of five bead necklaces, each representing one of the gods. The formal initiation into the cult, called *asiento*, is often the last undertaken by the santero and is a lengthy and majestic ceremony requiring numerous animal sacrifices.

The santero is a High Initiate in divination and spell casting. Contrary to voodoo, which tends toward the black side of magic, Santería is white magic in the strictest sense of the word, though some of the magical feats of the santero can hardly be considered constructive magic. He can, for instance, cure almost any illness, but he can also make anybody ill.

The center of the practice of Santería is the religious store known as the *botánica*, many of which can be found in the Hispanic quarters of American cities. Although Santería is true jungle magic, in the modern metropolis its

The god of Elegguá, one of the major deities among the Yorubas and the Latin American cult known as Santería. Elegguá has been identified with the voodoo god Legba. He must be paid obeisance before all the other gods or he will become angry and create all sorts of mischief for the *santero*.

practice must be conducted behind closed doors. The *botánica* is a tremendous storehouse of fresh herbs, potions, roots, oils, incenses, candles, and images of the gods or saints, as well as prayers and many other magical ingredients. A trip to the *botánica* must always precede the rites and spells of Santería.

But what are the spells and rituals of this cult? For one thing, the santero heals, divines, casts love spells, and provides protection against an enemy. His close contact with the saints or Yoruba gods makes it possible for him to speak with the deities in their own language. These conversations usually take place through the interpretation of several divination methods, chief among which are divination with seashells and with coconuts.

The santero conducts ritual cleansings through animal sacrifices, which are extremely powerful and impressive. Whenever a believer wishes to obtain a favor from one of the gods he immediately offers the deity in question his ritual food. This is usually in the form of an animal sacrifice, as already discussed in an earlier chapter.

Drum music is used to invoke the gods; often a believer in the cult will become possessed by one of the orishas during ritual dancing inspired by the drum music. When one of the gods takes possession of a believer, the personality of the person possessed disappears and is replaced by that of the god in question. These possessions usually take place during *güemileres* or *fiestas de santos*, special parties given in honor of a saint. When the feast is to be a ritualistic invocation it is called a *tambor*, or drum. The reason for choosing this name is that the party is started with drum music in honor of all the gods or saints, and the drums never stop playing all day long. At six in the evening they must be silent, because after this hour the powers of darkness roam the earth.

In each of the four corners of the street where the house of the party is located, the santeros place a beheaded chicken in honor of Elegguá, the opener of the ways. Just outside the front door of the house the legs of the chicken, together with certain herbs and powders, are placed to dispel evil.

The darker side of Santería is *palo monte* or *palo mayombe*, the black magic practices of the Bantu tribe. The chief implement of the *mayombero* or *palero* (priest of the cult) is a grisly cauldron within which has been placed the head, fingers, toes, and tibia of a human corpse. Together with these remains the palero keeps within the cauldron black pepper, centipedes, ants, spiders, and all manner of poisonous insects and noxious powders. This cauldron and its revolting contents is called a *nganga* or *prenda* (treasure). The *nganga*, also called a *caldero* (cauldron), is said to speak to its owner and help him in all he needs. The palero can use the *nganga* for good or bad purposes. He can cure and he can kill with it. The *caldero*, far from being a mechanical aid of its owner, is a real live entity that thinks (it has the brain of the dead body), moves (it has toes and at least one leg), and is entirely independent and capable of reasoning and wilful action. Some of the practices and beliefs of the santero and his darker partner, the palero or mayombero, are presented in this author's book on the subject, *Santería: African Magic in Latin America*.

The babalawo, the High Priest of Santería, divining with seashells, also known as the Table of Ifa.

The magic drums of Santería.

The dreaded *nganga*, the main working tool of the *palero* or *mayombero*. Inside the cauldron lie the remains of a human body and several types of poisonous insects and hot spices.

Other than voodoo and Santería or Macumba, Latin America is deeply steeped in spiritualism, the folkloric magic native to each Latin American country, and a mixture of Catholicism and magic that has been a thorn in the side of the Catholic Church for centuries.

34 The Rites of Mexico and North America

MEXICO

BECAUSE MEXICO IS IN NORTH AMERICA, IT MIGHT SEEM UNNECESSARY TO MENtion its name in this chapter's title. The truth is that though Mexico is in North America, its culture and magical beliefs are so different from those of the rest of the continent that it might as well be a separate entity.

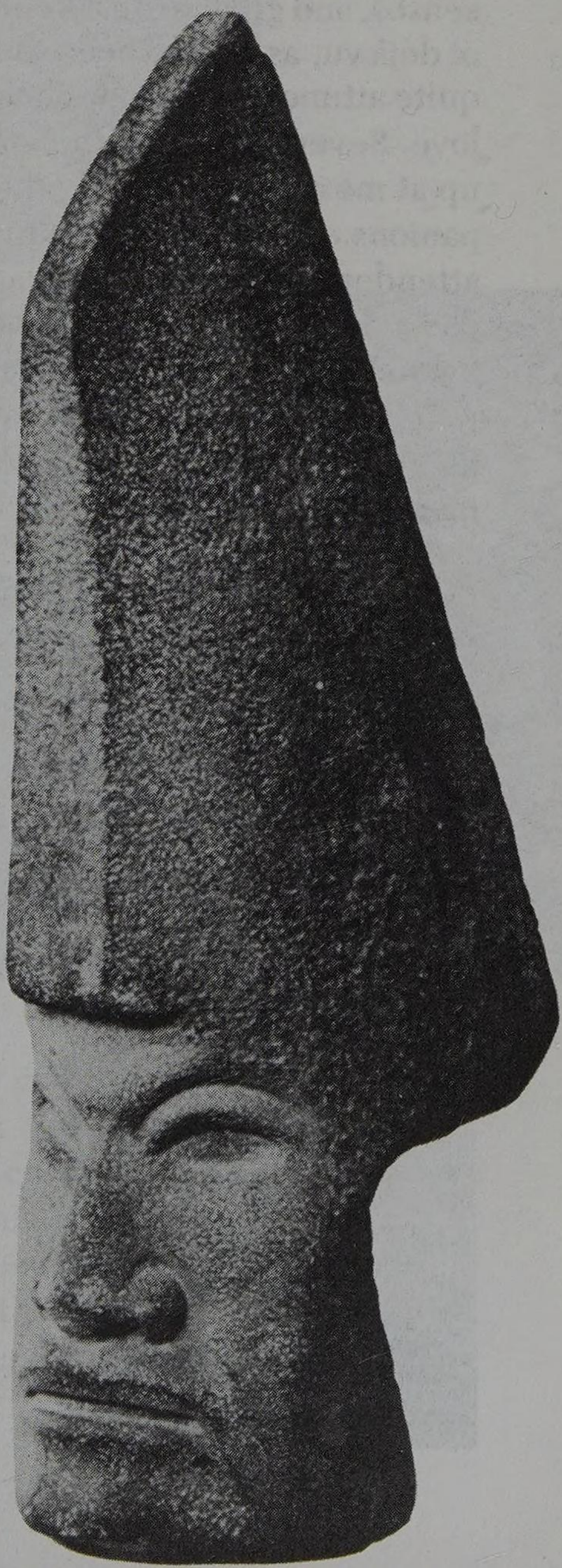
It is an interesting enigma that though Mexico has a common border with the United States its culture has remained a strictly private and individualistic enterprise. A visit to Mexico will further substantiate this impression of total independence and almost complete isolation of the Mexican people from their close neighbors. Fiercely proud and dignified, Mexicans defend their self-sufficiency and privacy with an aloofness bordering on contempt. They just give you the impression they want to be left alone.

This fierce independence and national pride is reflected in the Mexicans' rites and magical beliefs. An intensely Catholic nation, Mexico nevertheless has been deeply affected by the rich magical heritage of the Aztecs and Mayas, an influence easily seen in its music, art, literature, and in the imposing architecture of its public monuments and buildings. The Indian is everywhere—in the streets, stores, and churches. He is above all in Mexican history, and in the blood and the very soul of the Mexican people.

The Empire of Mexico was founded by the Aztecs around the twelfth century at the site where they found an eagle devouring a snake. This was the omen they had been searching for during many years, after a prophetic dream of their emperor showing where the city of Mexico was to be built. The place where the Aztecs found the eagle was in a marshy terrain surrounded by many small lakes and islands. It is to the credit of these enterprising people that they drained the terrain, filled the lakes with sand, and on this uneven and uncertain ground created the magnificent Aztec empire.

The Aztecs had a sophisticated culture with a pantheon filled with many strange, half-human, half-animal gods. Chief among these was their sun god, the feathered serpent Huitzilopochtli. Their sometimes beautiful, sometimes terrifying blood thirsty rituals are the subject of many legends and myths. In 1487 twenty thousand prisoners of war were sacrificed within four days at the dedication of the temple of Huitzilopochtli. The god's mother, Coatlicue, the "lady of

Tlazolteotl, the Aztec goddess of sexual love, in the act of giving birth. In spite of her intense sexuality the goddess demanded strict moral behavior on the part of her followers.

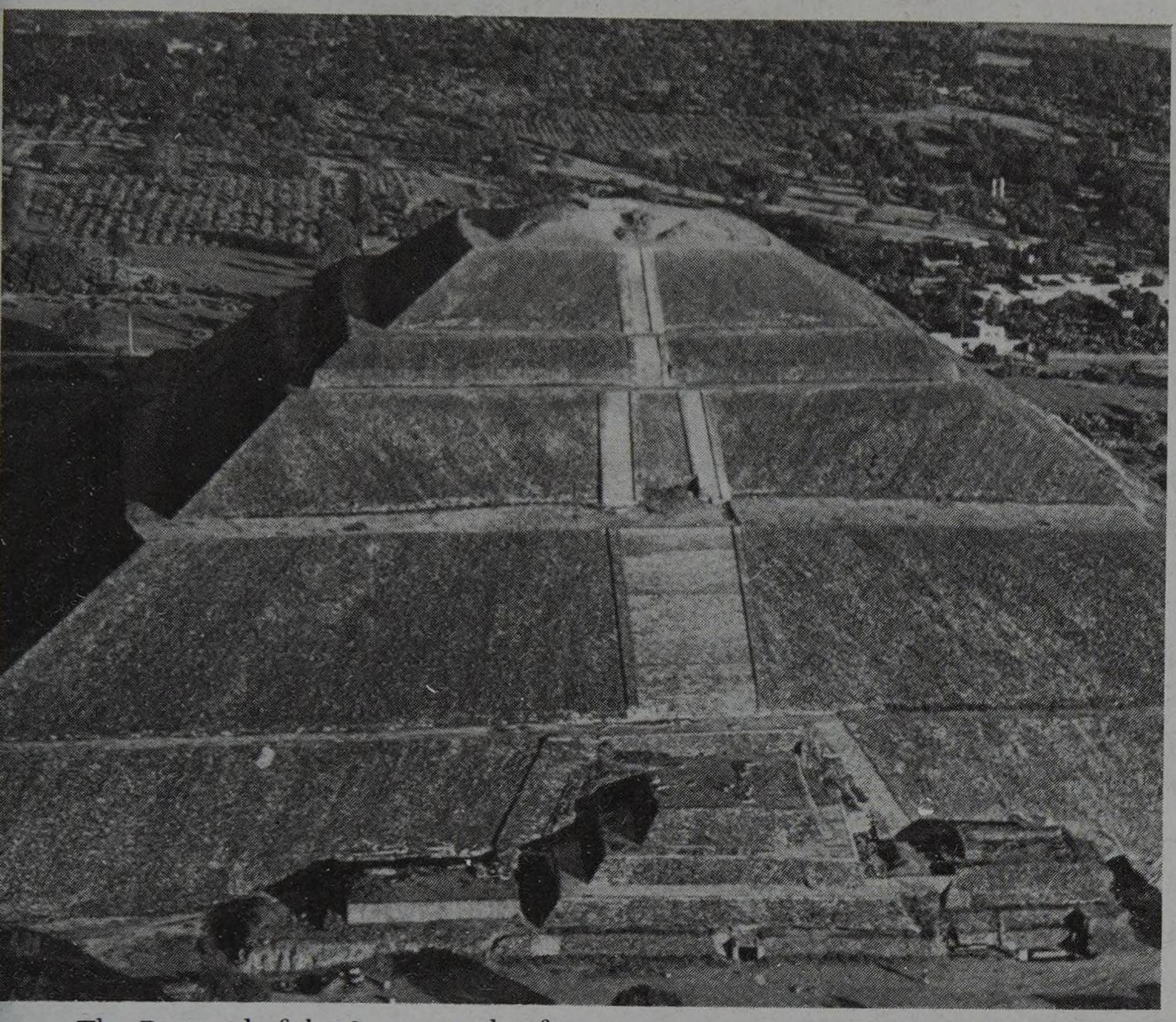


Human sacrifices were a way of life among the Aztecs. This ceremonial ax in the shape of a helmeted man was probably used in sacrificial rituals. The Aztecs used various forms of slaying during their sacrifices. They could behead, flay, or burn their victims, but one of their favorite methods was to tear out their victims' hearts while they were still alive. *Musée de l'Homme.*

the serpent skirt," was represented by a statue that has been described as a "concentration of all the horrors of the universe." Yet these cruel deities inspired genuine devotion among the people.

On the outskirts of Mexico City lie the ruins of the Aztec temples of the sun and the moon, which are really pyramids of imposing dimension and architectural exactitude. During a recent visit to Mexico I had an interesting experience at the site of the pyramids. These structures are at the bottom of a shallow, man-made valley. The pyramid of the moon, which is really a tall platform facing the gigantic sun pyramid, is in the center of these grounds. Most of the other tourists were attracted to the more impressive pyramid of the sun, but for some reason I was quite drawn to the moon pyramid. Consequently, I approached the platform and climbed to the top. Immediately after I found myself at the center of the pyramid I felt a strange awareness take hold of my senses, and great waves of energy bathed me in their radiant glow. I had a feeling of déjà vu, as if I had been there before, many, many years in the past. I also felt quite attuned to the moon and mentally greeted her power with a great feeling of love. Several Mexican students went by at that moment and one of them looked up at me and said, "Look, there is the priestess of the sun." But one of his companions corrected him, "No, she is the priestess of the moon." That evening I attended a special performance of the Mexican ballet. In their first act they danced a ballet version of the ritualistic human sacrifices that used to be conducted on the pyramid of the moon by the priestesses of the Moon Goddess of the Aztecs. It was obvious to me then that the energies I had perceived that afternoon while at the pyramid were remnants of the sacrifices performed by the moon priestesses during the times of the Aztecs.

Coatlicue, the great earth mother among the Aztecs.



The Pyramid of the Sun, outside of Mexico City.

Mexican voodoo dolls used in a love spell. The male figure is stabbed with pins and secured by a padlock to the female figure, who holds the padlock's key in her hand. The pins are not intended to harm the man but rather to make him ache with love for the woman casting the spell.

The Mayas, like the Aztecs, left traces of their culture throughout Mexico. Their magic was similar to that of the Aztecs and some of the other Mexican tribes. The magic of the Yaqui Indians has been immortalized by Carlos Castañeda in his series of books about Don Juan, his Yaqui teacher.

Mexico has three types of magic: red magic to bewitch, white magic to cure, and black magic to kill. The Mayas, who still exist in Mexico, work their rites through their priests. Most of their beliefs are interwoven with Catholic practices.

The Huichol Indians use magic arrows in exquisite rituals for love and healing. The same belief of European witchcraft that calls for measuring a man's genitals in order to overpower him is also present among these Indians and is a common practice in Mexico. They also believe in ritual cleansings with eggs, which is a typical African custom. All of these similarities underline the numinous quality of magic, and provide much material for interesting speculation.

NORTH AMERICA

Both Canada and the United States have been deeply influenced by the various Indian tribes that populate the North American continent. The Indians shared the same magical beliefs among themselves. Their rites were simple, as were their needs. Their concern was mostly with food gathering, rainmaking, and war. For all these endeavors they had specific rites carried on by the shamans or witch doctors. Perhaps the only ritual in which all the members of a tribe participated was the war dances that were performed before engaging in battle. The Indian tribal customs and magical beliefs were influenced by totemism and were similar to those of other primitive cultures, notably the Australian aborigine.

The United States is probably the only country in the world that can boast of magical practices embracing all the beliefs and rites of other nations. Thus, Americans have been known to practice witchcraft, voodoo, spiritualism, ceremonial magic, all sorts of divination, Santería, sorcery, demonology, yoga, Kabbalah, sex magic, meditation, and a host of other magical methods. Therefore, to attempt to underline and discuss the rites of the Americans would be tantamount to describing the rites and magical beliefs of all the peoples of the world.

Part Three

MAGICAL SPELLS

This section will be divided into four headings: spells for love, for wealth and success, to overcome enemies, and for health and protection. This format has been chosen because these headings typify the four major subjects of human interest, and thus underline the numinous quality of magic.

The spells presented here represent a cross section of the type of homoeopathic magic practiced by magicians throughout the world. The spells employ, among other ingredients, roots, herbs, fruits, candles, incenses, seals, oils, and invocations to various spirits. But regardless of the type of ingredient used and the nature of each spell, the magic is always the same, homoeopathic magic of the imitative or contagious type.

The ingredients used in a spell always bear distinct relation to the nature of the problem. They invariably give a clue to their uses either through their names or their individual characteristics and composition. For example, the root satyricon is used in many love spells because its name suggests an erotic quality. Likewise, spices, such as cloves, cinnamon, and anise seed, are very popular in the same type of spell, as are herbs like vervain, myrtle, and heartease, which are traditionally associated with Venus.

Each spell can be seen as a miniature drama staged by the magician, using the ingredients of the spell to represent the persons involved or what he wants them to experience. The stories told by the spells may be of love, of hatred, or of hope. The "supernatural forces" that turn these staged productions into realities are the psychic energies of the magician himself. This necessitates a great deal of faith and conviction on the part of the person casting a spell, if the spell is to be successful. If faith and conviction, as well as concentration, are weak, the spell will fail because the magician is then unable to channel his psychic energies into physical manifestation.

The spells in this section have been grouped under several categories, such as traditional witchcraft, black magic, voodoo, and other types of magic. It will be seen that the witch, the black magician, the voodooist, and other magicians throughout the world share the same basic magical beliefs, all of which makes magic a very human experience.

Spells for Love

TRADITIONAL WITCHCRAFT*

1. A LOVE POTION

For a potion to excite another's affections, take a gill of good red wine and add to it these: a teaspoonful each of rosemary leaves, of aniseseed, of cloves, of clear honey, and of orange rind, with a pinch of ground cumin and three green

*Spells 1–3 are from Valerie Worth's *The Crone Book of Words*, spells 4–6 are from Abragail and Valaria's *The Sensuous Witch*, and spell 7 from *The Cauldron*, a witches' group.

leaves from the rose geranium. Mix them in a saucepan over the fire and bring all to boiling, then gently stir and simmer them while you slowly count to one hundred. Remove the pan to a cool place until its contents cease to steam; then strain them through a fine sieve, and return the liquid to heat again upon the fire. When sweet vapors rise, pour the potion into a cup and deliver it to the one whose love you would sweeten and warm; it shall not fail, unless performed by one whose heart and household keep slatternly habits.

2. TO ENCHANT A RING, FOR MARRYING

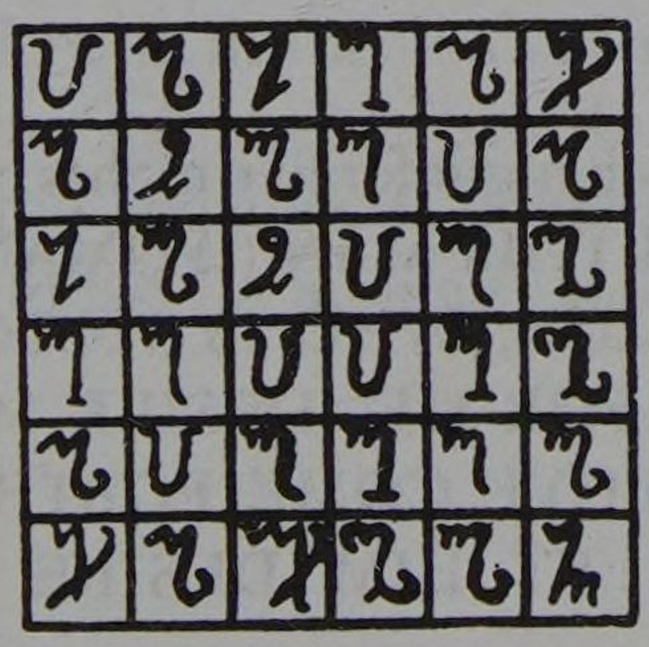
Buy a ring of common metal,
Plain and narrow, colored gold,
To fit the wedding finger well;
Drop it in a vessel filled
Half with wine and half with water,
Add one oak leaf, one of willow,
Two of bay and two of grass,
And the name of whom you love
Written on a silver paper;
Keep the vessel covered tight
Near a window, in the sun,
From crescent moon until the full—
Then rub the ring and wear it hidden
On a string around your neck;
But never tell the name you seek
Until you take it for your own.

3. TO RECALL ONE WHO IS UNFAITHFUL

Who turns from you shall yet be bound
If signs of him may still be found
Within your house—one hair or thread,
Fragment or color, scent or word,
Or any thing that bears his touch—
This spell turns little into much:
Seal the relic in a box
With seven strings tied round for locks,
Each one tight knotted seven times:
Then set on it these seven signs:
Hide it in darkness, out of sight,
Until the next moon's seventh night,
Then send it to the one you seek—
He must return within a week.

4. LOVE TALISMAN

On the first Friday night of a full moon, etch the following in a piece of copper.



Thinking of the person you desire, burn a red candle and incense. On the following Friday, consecrate the talisman with water and salt, concentrating on

your desire. On the following Friday, anoint the talisman with oil and sew it into a piece of silk. Wear it near your heart. Your desires will be fulfilled.

5. SEXUAL SEDUCTION SPELL*

On the night of a full moon light a red candle while thinking of your intended. Repeat the following three times:

Light the flame
Bright the fire
Red is the color
*Of desire.**

6. PARADISE SEED LOVE SPELL†

On a night of Venus, mix Paradise seed with musk oil. Take three hairs from your body and lay them on a parchment paper 1 inch square. On the parchment write:

HABONDIA
ADONAI
HABONDIA

As each hair is placed on the paper, say: "By the strength and power of Habondia and the glory of Adonai, let that that is mine be thine; by the strength and power of Habondia and the glory of Adonai, let that that is thine be mine." Anoint the parchment paper with patchoulli oil and burn to ashes. Gather the ashes and place them before the incense after the incense is burned to ash and mingled with the ash of the offering. Seal it in a wooden box for nine days. After the ninth day, mix into the food of the one desired.

7. THREE LOVE SPELLS

For each of these spells dress a red candle with Lovers' Oil or use a Voodoo Doll prepared for a love ritual. Burning Lovers' Incense is strongly advised.

SPELL #1

Say the following incantation three times each night for five nights in a row: I AM POSSESSED BY BURNING LOVE FOR THIS MAN (WOMAN): AND THIS LOVE COMES TO ME FROM APSARAS, WHO IS VICTORIOUS EVER. LET THIS MAN (WOMAN) YEARN FOR ME, DESIRE ME, LET HIS DESIRE BURN FOR ME! LET THIS LOVE COME FORTH FROM THE SPIRIT AND ENTER HIM (HER). LET HIM DESIRE ME AS

---

*This spell was designed by Louise Huebner, the official witch of Los Angeles.

†This spell was designed by Paul Huson, author of *Mastering Witchcraft*. New York, 1971. Habondia is one of the names given by the witches to the Moon Goddess.

NOTHING HAS BEEN DESIRED BEFORE! I LOVE HIM, WANT HIM: HE MUST FEEL THIS SAME DESIRE FOR ME! O SPIRIT OF THE AIR, LET HIM BURN WITH LOVE FOR ME.

SPELL #2

This spell and incantation is worked once each night for five nights or until the desired results are obtained: HAIR OF HIS (HER) HEAD, HAIR OF HIS HEAD, GO TO HIM! SPEAK MY NAME WHEN HE DREAMS AND WHEN HE WAKES. WHEN HE WALKS AMONG WOMEN (SHE WALKS AMONG MEN) DRAW HIM BY THE HAND, DRAW HIM BY THE FOOT, DRAW HIM BY THE HEART AND ENTRAIL TO ME. MAKE HIM THINK ONLY OF ME. HE DIES OF LOVE FOR ME. THERE IS NO LOVE BUT MINE, NO LOVEMAKING BUT MINE. HE COMES TO ME, HE COMES, HE IS HERE WITH ME!

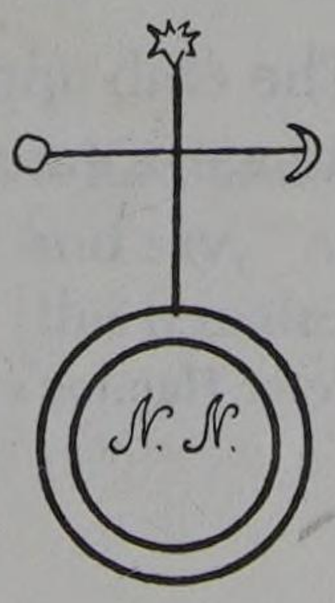
SPELL #3

A red candle is burned every night at sunset for ten minutes, then the candle is extinguished. This continues until the entire candle has been used. The incantation is spoken once while the candle burns and once again after the candle is put out: RED CANDLE, RED CANDLE, LET THIS OFFERING TO YOU HELP BRING MY LOVER (say your lover's name) TO ME ALONE AND FOREVER MORE!

FROM THE GRAND GRIMOIRE

8. TO CAUSE A GIRL TO SEEK YOU OUT, HOWEVER PRUDENT SHE MAY BE

Whether in the increase or wane of the moon, a star must be observed between eleven o'clock and midnight. But before beginning, do as follows. Take a virgin parchment. Write thereon her name whose presence you desire. The parchment must be shaped as represented in the following figure. On the other side inscribe these words: *Melchiael, Bareschas*. Then place your parchment on the earth, with the person's name against the ground. Set your right foot above it, while your left knee is bent to the earth. In this position observe the brightest star in the firmament, holding in the right hand a taper of white wax, large enough to last for an hour, and recite the following:



CONJURATION

I salute and conjure you, O beautiful moon, O beautiful star, O bright light which I hold in my hand! By the air which I breathe, by the breath which is within me, by the earth which I touch, I conjure you, and by all the names of the spirits who are princes residing in you; by the ineffable Name ON, *which hath created all; by thee, O resplendent angel Gabriel, together with the Prince Mercury,* Michiael *and* Melchidael! *I conjure you again by all the Divine Names of God, that you send down to obsess, torment and harass the body, spirit, soul and five senses of the nature of N., whose name is written here below, in such a way that she shall come unto me and accomplish my will, having no friendship for any one in the world, but especially for N., so long as she shall be indifferent to me. So shall she endure not, so shall she be obsessed, so suffer, so be tormented. Go then promptly; go,* Melchidael, Baresches, Zazel, Firiel, Malcha, *and all those who are without you* (sic). *I conjure you by the great living God to accomplish my will, and I, N., do promise to satisfy you duly.*

Having thrice pronounced this conjuration, place the taper on the parchment and let it burn. Take the parchment on the morrow, put it in your left shoe and there leave it until the person for whom you have operated shall have come to seek you out. You must specify in the conjuration the day that you desire her to come, and she will not fail.

This process has its disadvantages, and even its difficulties. It seems absurd to suppose that there are spirit princes inhabiting the flame of a taper, and the treatment invoked upon the lady is of a turbulent kind, nor is there any colourable pretence on which the position of the rival lover can be justified.

BLACK MAGIC*

9. FOR LOVE

Write on an apple before it fall from the tree, *Aleo + Deleo + Delato* +, and say, I conjure thee apple by these three names which are written on thee, that when woman or virgin toucheth and tasteth thee, may love me and burn in my love as fire melteth wax.

The crab apple was reputed to be particularly good for this purpose and, if several were eaten (especially with cheese and cucumber), would induce erotic

*From Peter Haining's *The Warlock's Book*.

dreams and strong sexual stimulation. Matters could be insured by preparing the crab apple thus:

> Cutt an apple in IV parts, and on every part write, *Sathiel + Sathiel + Obing + Siagestart*, and say I conjure thee that thou shall not stand still until I have the love of the woman which shall eat of thee.

The younger warlocks might, of course, be bold enough to make a direct approach to the maid of their choice—but magic did have two suggestions to assist in success:

> Place Vervain in thy mouth, and kiss any maid saying these words, "*Pax tibi sum sensum conterit in amore me*" and she shall love thee.
> Take the tongue of a sparrow and close it in virgin wax under thy clothes for the space of four days, and then take it and keep in thy mouth under the tongue and kiss the woman thou lovest.

In one sixteenth-century English grimoire, we even find a specific rite to obtain a "mistress unto your needs" who will "come unto you when your wife is not healthy or meet with you in a low tavern or hedgerow for your pleasure."

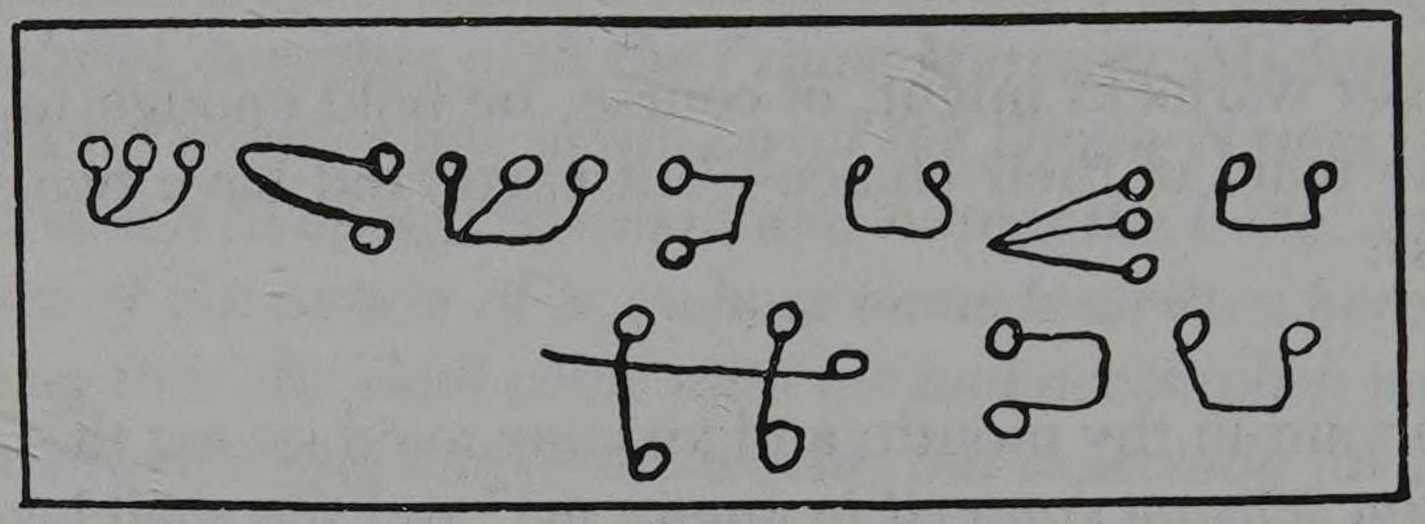
> Take a piece of virgin parchment as broad as your hand, and make on it two images, the one of thyself and the other of the woman or maid you will take to mistress. Then, with the blood of the little finger of thy left hand, write on thine own image thine own name, and on the other her name. Betwixt the images write *Sathan, Lucifer, Donskton*. You must make it so that when you close the parchment the images may be right over one another. Make thine own image on Friday, the first hour that Venus governs, and the other the Friday following, in the same hour. This done, put the images under your foote three times a day, and then removing it to the other foot. In the morning, the first hour of the day after 12 o'clock at noon, and at night before it be dark, say the conjuration:
>
> "*Sathan, Lucifer, Donskton*, which are princes which expelled Adam and Eve out of Paradise, I charge you to go to her named, and suffer her not to sleepe, nor to take any reste, nor to drinke, nor to stand, nor to sit, nor to lie quiet, until she hath accomplished and done my will whatsoever I request her to do."
>
> Then you must have five pieces of golde, to be sent to her in the time you begin your work before it be ended, and she will be your mistress as long as you desire it.

To cause her to depart you must take the egg of a black hen and boil it in urine and give half of it to a dog and half of it to a cat and say, "As these hate one another so may hatred fall between . . . [the female's name] and I."

JEWISH MAGIC*

10. SEAL TO GAIN THE LOVE OF ALL LIVING

Write the following names and seals on the palms of your hands and touch



whoever you wish. For the love of all living and to have power over all spirits, call on this name: RUHIEL; or write it on parchment and keep it in close contact with your body. This is what you must say: AZOR AZARIAH LAHABIEL HAZAM Y Y Y YEHO.

11. FOR A WOMAN TO WIN LOVE

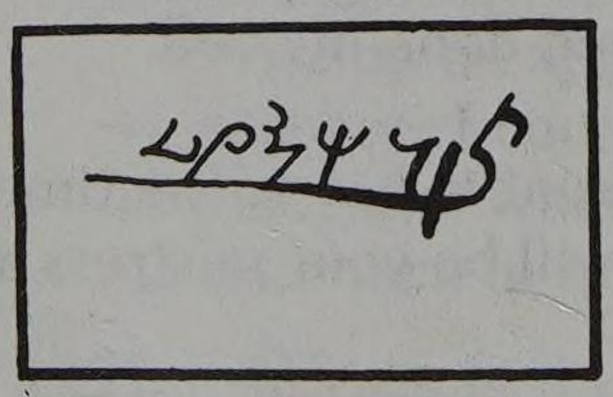
Write on parchment, HASWATOS, and burn the parchment until only ashes remain. Put these ashes in a glass of beer, wine, or coffee, and give it to your lover to drink.

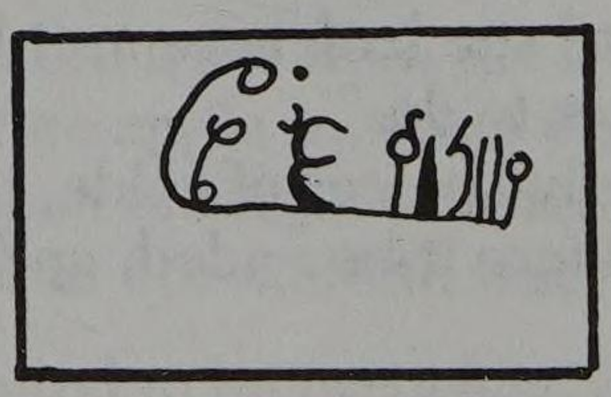
ARAB MAGIC*

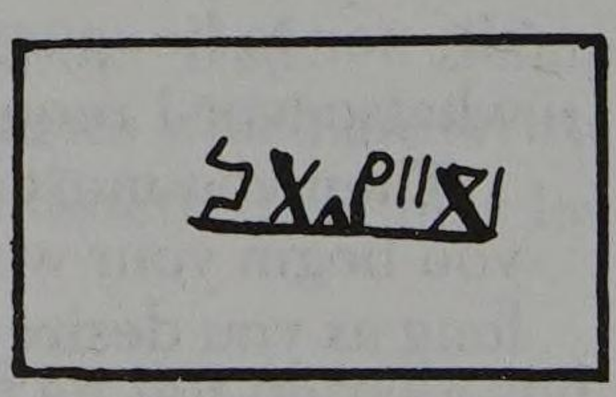
12. THREE SEALS FOR LOVE BETWEEN A MAN AND HIS WIFE

Write these seals on three leaves, saying, In the name of . . . son of . . . for the love of . . . daughter of . . .

A leaf is then burned every day until all three leaves have been consumed.



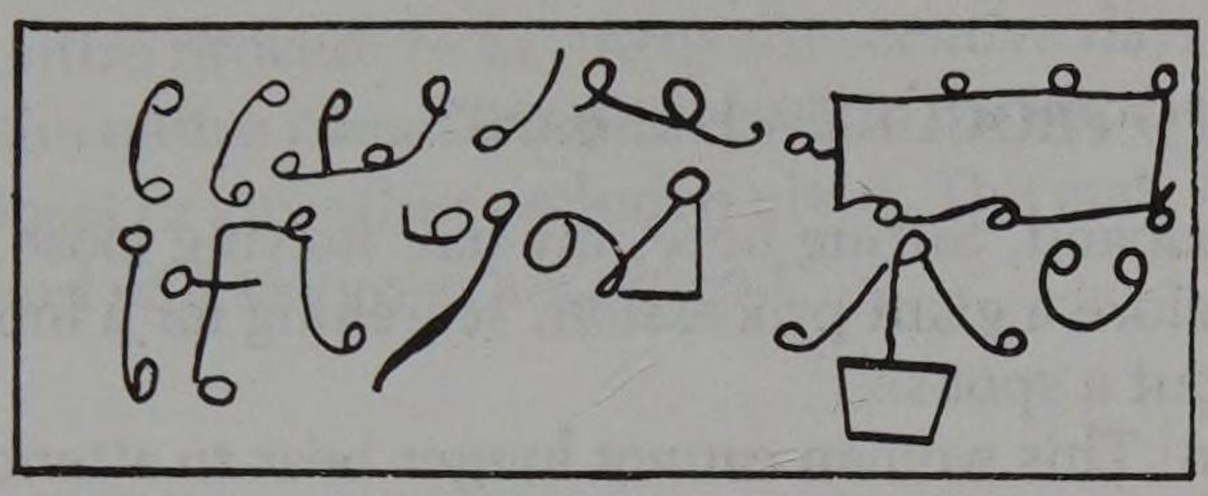




*From *The 8th, 9th, and 10th Books of Moses* by Henry Gamache.

13. SEAL FOR LOVE

Write the following characters on parchment and burn the parchment in a big fire, saying, "Ye shall put love for . . ., daughter of . . ., into the heart of . . ., son of . . .:"



CHINESE MAGIC*

14. RITE TO AROUSE PASSIONATE LOVE IN A WOMAN

This spell is recited, as many times as possible, during the waxing of the moon, and is believed to be universally successful:

> With the all-powerful arrow of Love do I pierce thy heart, O woman!
> Love, love that causes unease, that will overcome thee, love for me!
> That arrow, flying true and straight, will cause in thee burning desire.
> It has the point of my love, its shaft is my determination to possess thee!
> Yea, thy heart is pierced. The arrow has struck home.
> I have overcome by these arts thy reluctance, thou art changed! Come to me, submissive, without pride, as I have no pride, but only longing! Thy mother will be powerless to prevent thy coming, neither shall thy father be able to prevent thee! Thou art completely in my power.
> O Mitra, O Varuna, strip her of willpower! I, I alone, wield power over the heart and mind of my beloved!

This spell is accompanied by the manufacture and waving of an arrow which is the physical counterpart of the imaginary arrow of love referred to in the text. As with other spells of this kind, the rite may be performed either by the lover or by a sorcerer employed by him.

INDIAN MAGIC*

15. SPELL AGAINST JEALOUSY

> This is jealousy that you feel for me, that strong feeling do I hereby destroy. The fire of it I cause to fly away, as does the wind the fire. As sure as death, and as sure as dead is dead, so is the hatred dead! I have squeezed the jealousy from your heart, as air is squeezed from a bladder!

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* Both the spells for Chinese and Indian Magic are from *Oriental Magic* by Idries Shah.

The magician—who is often being paid according to how many spells he casts—will urge his client to make assurance doubly sure by using several different charms to the same purpose. A woman whose husband is losing interest in her will weave one spell for his love to return, and perhaps another to increase her own beauty.

16. SPELL TO PROCURE A HUSBAND

I seek a husband. Sitting here, my hair flowing loose, I am like one positioned before a giant procession, searching for a husband for this woman without a spouse.

O Aryaman! This woman cannot longer bear to attend the marriages of other women. Now, having performed this rite, other women will come to the wedding-feast of hers!

The Creator holds up the Earth, the planets, the Heavens. O Dhatar (Creator), produce for me a suitor, a husband!

GYPSY MAGIC*

17. FOR LOVE

If a gypsy girl be in love she finds the foot-print of her "object," digs out the earth which is within its outline and buries this under a willow-tree, saying:—

Upro pçuv hin but Pçuvá;
Kás kámáv, mange th' ávlá!
Bárvol, bárvol, sálciye,
Brigá ná hin mánge!
Yov tover, me pori,
Yov kokosh, me cátrá,
Ádá, ádá me kamav!

Many earths on earth there be,
Whom I love my own shall be,
Grow, grow willow tree!
Sorrow none unto me!
He the axe, I the helve,
He the cock, I the hen,
This, this (be as) I will!

VOODOO MAGIC†

18. TO STOP INFIDELITY

Write the name of the unfaithful person (husband, wife, or lover) on a piece of clean parchment paper and attach to the back of the Voodoo doll. Anoint the

*From C. G. Leland, *Gypsy Sorcery and Fortune Telling*.

†These spells on voodoo magic are from Robert W. Pelton's *The Complete Book of Voodoo*.

entire doll with Compelling Oil and lay it on a piece of scarlet satin. Sprinkle the doll thoroughly on both sides with Come To Me Powder and say the following:

With powerful lover powders all over thee
Hurry, hurry—Come right back to me!

Repeat this entire procedure for three consecutive days. On the third day, after completing the entire ritual, wrap the doll in the scarlet satin and carefully hide it in a dark closet or any other secluded place. The mate or loved one will be forced to return and will stop playing around.

19. TO STOP INFIDELITY

If a love partner has been fooling around behind your back, and you wish it to stop, simply place a John the Conqueror Root under his or her pillow before going to bed with them. This is said immediately to make the lover true to you alone. All others will soon be forgotten and dropped.

20. FOR LOVE

Two garlic bulbs are punctured with a steel nail which is left in to hold both bulbs together. The top bulb represents the individual making the charm, and the bottom bulb represents the desired lover. Hide in the corner of a dark closet until the one you care for begins to respond. This garlic charm is said to make a lover overflow with passion.

21. TO BRING A COUPLE TOGETHER

If you have a daughter or a friend you would like to see married and you have a particular man in mind, John the Conqueror Root will again do the trick. Simply soak a piece of this root in plain olive oil for seven days and then place in front of the desired fellow's door. He will soon come courting your daughter or friend, and marriage will be proposed in the near future.

22. A SPECIAL LOVE CHARM

Women who are believers in Voodoo make much use of plain rice powder. This is most commonly utilized for a body rubdown. It is believed to strengthen their sexual attractiveness and to heighten passion during lovemaking sessions. A female coated with rice powder is said to be more alluring, while the male is made much more potent.

SANTERÍA*

23. FOR LOVE

This spell is known as "the drunken coconut." It is an offer to Elegguá to enlist his aid in winning the love of a person. One starts by sawing off the top of a coconut and throwing away its milk. The empty coconut shell is filled with caramels, gumdrops, and five types of liquor. Several essences are also added to the mixture, namely, *esencia de menta, de amor, dominante, vencedora,* and *sígueme.* A cigar is lit in Elegguá's name and the smoke is blown inside the coconut shell. The top of the shell is replaced before the smoke can be dispersed, and the two parts of the coconut are sealed together with the wax from a candle bought in a church. The coconut symbolizes the head of the person who is being bewitched. A white candle is lit in Elegguá's honor during five consecutive days, asking the orisha for the love of the person desired.

24. FOR LOVE

A small bowl is half filled with water to which are added some sprigs of *yerbabuena,* a tablespoon of honey, some sugar, seven cloves, and Florida water. A white candle, around which a piece of white ribbon has been tied, is placed in the center of the bowl and lit in the name of Saint Elena. This saint is also very popular in love spells and is believed to grant any love request. She should be invoked and asked that in the same way the ribbon is tied around the candle, so will she tie together the destinies of the petitioner and the person he or she wants. The candle is then removed from the liquid and allowed to burn outside the bowl. The liquid is used in a bath. The spell is repeated during seven consecutive days.

25. TO GET MARRIED

This spell was designed to force a reluctant man into marriage. The main ingredient of the spell is the man's sperm, which must be gathered surreptitiously in a small wad of cotton without him knowing what it is intended for. The cotton is formed into a wick by rolling it between the fingers until some of it protrudes from the rest of the cotton. This crude wick is used in an oil lamp that requires the following ingredients:

a large lily bulb
aceite de coco
aceite de menta
aceite intranquilo
aceite yo puedo y tu no
aceite de amor
aceite amarra hombre
aceite de lirio
cantharides
quicksilver

The top of the lily is removed with a knife and the bulb is hollowed by removing most of its meat, ensuring that the outer cortex is intact. At the bottom

*These spells of Santería are from *Santería, African Magic in Latin America* by Migene González-Wippler. The ingredients for the spells of Santería can be found at any well-stocked *botánica.*

of the cavity is placed a piece of parchment with the man's name written across it in the form of a cross. The quicksilver is added with the intention that in the same way this liquid runs, so will the man run to the woman who wants him. The cantharides are believed to fill the man with desire for the woman who is bewitching him. A little of each of the oils is added until the bulb is almost filled. The cotton wad is placed on top of the oil, floating over the liquid until it is saturated with it. A short invocation is said to Oshún, asking that she intercede and force the man into marrying the petitioner. The lamp is lit every night at nine during five nights while repeating the invocation to Oshún. According to the santeros, this spell never fails.

Spells for Wealth and Success

TRADITIONAL WITCHCRAFT*

26. A HOLLYHOCK SPELL, FOR RICHES

The Hollyhock blooms in Summer,
Its seeds in Autumn fall:
Then, in a folded paper,
Save them, gather them all—
The loose seeds,
The brown seeds,
The dry seeds,
The round seeds,
The seeds like tarnished pennies
That pay for the blossoms tall;
Bury their rusty treasure
Next to a southern wall—
With a mint coin,
An ancient coin,
A silver coin,
A copper coin:
By Spring your wealth shall measure
Twelve times this sowing small.

27. TO OBTAIN A PARTICULAR APPOINTMENT OR POSITION

When night has fallen fully,
Raise one candle's fire
And write on virgin paper
All that you desire;
If any man can aid you,
There inscribe his name,
Followed by these others
For Power, Skill, and Fame:
Brush every word thereon
With a ragged crust of bread;
Then shred the paper, soak it
In water tinted red;
Wring it, press it small
As a lump of sodden dough—
Fling it from the house
As far as it will go.

HELIMAZ
FERIDOX
SOLADAR

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*Spells 26–28 are from Valerie Worth's *The Crone Book of Words*. Spell 29, designed by Dr. Raymond Buckland, appeared in Abragail and Valaria's *The Sensuous Witch*.

28. TALISMAN FOR A JOURNEY

To be sped on your way with winged heels, also to be kept safe the while from all distress and accident, you must cover a new silver coin with fluid Quicksilver: this well-spread, smoothed over all the surface until the two are bound and the coin shines extremely. Then with these words embellish a square of white cloth:

ARGENTUM VIVUM,
CLIPEUS ORNATUS,
ARGENTUM SIGNATUM,
MERCURIUS ARGENTEUS:
TEGE, TEGE, TEGE.

Wrap the coin closely in the cloth, and tie it up with red thread. Carry this with you wherever you travel, but take care not to unfold the cloth nor look upon the coin again—lest you should break the enchantment, thus to find only a gray relic where the twice-shining silver lay hidden.

29. RITUAL FOR MONEY

Sit cross-legged on the floor. Burn incense throughout the ritual. Take a piece of silver (half-dollar) and wrap it in a piece of orange paper. Orange is the color of attraction. Set it before you on the floor. Stand two green candles, one on each side of the money, and light them. Burn High John incense. Concentrate on the wrapped silver and see in your mind's eye the silver multiplying. See it piling up, one coin on top of another. After a few minutes of this concentration, say the following:

When the grey owlet has three times hoo'd
When the grinning cat has three times mewed,
When the toad has croaked three times in the wood,
At the red of the moon may this money be good.

Sit for a few minutes and concentrate further on the silver multiplying. Repeat the incantation again and then a third time. Blow out the candles—first the left and then the right. Repeat this ritual every Wednesday for three weeks.

ARAB MAGIC*

30. "FOR EVERYTHING THAT THOU MAYST PROSPER THEREIN"

"And if thou wishest to test it thou shalt write upon an egg and bind a thread upon it, and it shall not be burnt. And this is what thou shalt write: 'Abririan, Abrium, Abrian, Abirmum, Unse Kadmaiah.' "

*From *The 8th, 9th and 10th Books of Moses* by Henry Gamache.

31. SEAL TO PROSPER IN BUSINESS: AND EVERYTHING THAT THOU WISHEST

"Write on parchment and this is what thou shalt write: 'Ko to ant thou sluggard, connsider her ways and be wise: which hath no chief overseer, or ruler, how long wilt thou sleep, oh sluggard? When wilt thou rise out of thy sleep?' And take dust from an ant's hole and put it in the middle of the charm and hang it on the door of the workshop and thou shalt see marvels by God's help."

32. "THIS IS WHAT SHALL EFFECT A MAN'S GROWING RICH AND BEING HIGH IN FAVOR BEFORE KINGS AND PRINCES."

"And this is it: 'Ayan Repha Selab Debi Yea Ye'ab Yezal Ketha Mewab Tesa 'Aikeab Yea Yewa Keaa' and it is proved and certain."

VOODOO MAGIC*

33. TO WIN A SERIOUS LEGAL CASE

Carefully place your Voodoo doll on a piece of clean white cloth and anoint with Obeah Perfume Oil. Then sprinkle with Vervain Herb and proceed to tie a white cotton thread around the doll's waist. Repeat the following:

Here I tie an enemy of I,
Who speaks of many, many lies.
Silent, silent, he must be,
While I win my case and am set free!

Repeat this saying nine times for maximum effectiveness. Blend equal amounts of Myrrh Incense and Frankincense and proceed to burn. While this mixture smolders, read Psalm 7 nine times. Then wrap the doll in the white cloth and carefully hide it in a dark secluded place. Conduct this special ritual on the night before the day you are to appear in court. Do it only after the sun goes down. When you have gone through all of the important steps, burn the doll and scatter the ashes in the night air. If burning is impractical, simply bury it away from your residence where it will not readily be found. As an added protection, carry a small piece of Chewing John Root when you go to court. Keep it in a convenient pocket where you can chew on it for luck.

34. LUCK IN ALL FORMS OF GAMBLING

Take a small red flannel bag and place all of the following items inside it:

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*From Robert W. Pelton's *The Complete Book of Voodoo*.

John the Conqueror Root	1 piece	Black Cat Bone	1
Magnetic Powder	A pinch	Lode Stone	A small piece

Close the flannel bag tightly and sew the top to prevent any of the ingredients from leaking out. On the day you are going to gamble, spinkle the bag with three drops of Cleo May Oil and carry it in your left pocket. Allow absolutely no one to touch the bag and you will surely win. When you are going to play with dice or cards, rub some Lucky Dog Oil all over your hands. If the gambling is going to take place in your home, burn some John the Conqueror Incense before everyone arrives.

35. FOR WINNING AT DICE

If you intend to gamble with dice, carry a John the Conqueror Root in your back pocket next to your wallet. Place your thumb on the root while you toss the dice and loudly call out the numbers you wish to come up with on each successive throw. This method of winning while gambling is said to be extremely effective.

36. A GOOD LUCK CHARM

All of the following materials are to be carefully collected and blended in a large cast iron pot. After thoroughly mixing, place the feet in the pot and soak. Then scrub.

Beer	1 bottle or can	Birdseed	1 pinch
Cider	1 pint	Cinnamon	1 pinch
Raspberry soda	1 bottle	Cloves	1 pinch
Dried Orris Root	1 pinch	Congris	1 tablespoon
Dried Basil Leaves	1 pinch	Olive oil	1 tablespoon
Cornmeal	¼ cup	Sugar	1 tablespoon
Gingersnap	1	Gin	1 shot

After completing the above instructions, allow the feet to dry. Before putting any shoes on, dust their insides with dried Basil Leaves, cinnamon, cornmeal, and steel dust. Good luck will always be with anyone who follows these directions. The gods are said to remain ever close at hand to guide the feet to eventual success. This is an extremely potent recipe and it is commonly utilized in Voodoo groups.

37. THE MONEY CHARM

Arrange seven nickels in the form of a cross and burn one candle on each end (four in all). Use Red Candles for financial gain through a marriage. White Candles will bring business gains and an increase in money generally. Black Candles will bring great wealth through an inheritance. Allow each of the four candles to burn themselves completely out.

SANTERÍA*

38. FOR MONEY

A popular *despojo* for money is prepared by boiling *perejil*, *parami*, *yerba bruja*, *pacholi*, and five yellow roses in several gallons of water. Some honey and *esencia de dinero* are added to the bath after it has cooled. The despojo is used during five consecutive nights, asking Oshún for the money needed, and burning a yellow candle in her honor each of the five nights.

39. FOR MONEY

This unusual spell is to be used in case of bank loans or any type of financial transaction conducted through a bank. It is important, as the first step, to go to the bank that is handling the loan and get change for a dollar from one of the tellers. Five of the coins thus acquired are placed on a shallow saucer with the name of the bank written on a piece of paper under the coins. Five mint leaves are placed over the coins, and the saucer is then filled with *aceite intranquilo* and a bit of quicksilver. The wick and cork of a night light are set floating over the oil and lit for one hour every day at noon. According to the santeros, the bank officials will not rest until the loan has been successfully approved. It is very helpful to invoke Oshún's aid in this spell. The spell must be repeated during five days, starting the day the loan application is first signed.

Spells to Overcome Enemies

TRADITIONAL WITCHCRAFT†

40. A MIRROR-CIPHER, FOR REVENGE

An evil self
May lie within
The mirror's smooth
And silver skin;
Let your darkest
Work be done
By hands that hide
From sight and sun:
Make of wax
An image small
To bind the man
Who serves you ill,
Cast it in
A boiling pot,

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*From *Santería: African Magic in Latin America* by Migene González-Wippler.

†Spells 40–43 are from Valerie Worth's *The Crone Book of Words;* spells 44–46 are from Abragail and Valaria's *The Sensuous Witch.*

Then print these letters
Close and neat
Upon a paper:

YOTYM MIHWYM
XAWYHT XIMI
TAVTOH YMTAHT
XATYAM TIWYHT

Hold it straight
Before the glass
To see his plight
(Your hands reversed
Will work his fate.)

41. TO CURSE AN ENEMY

In the dark of the moon, spread a table with some coarse cloth of dark color, ragged and foul with dust. At the four corners set black candles unlit, and in the table's center an open box made of wood. Now on a small, flat stone inscribe his name, written reversed, whose life you would shadow and starve; spit upon it, set it within the box; then light the four candles with a burning straw or taper. When all is so prepared, cast into the box a handful of bitter weeds, chicory, dandelion, or others, and fix the curse with these words:

That thou shalt be turned into a stone,
And that all thy wits shall be turned front to back,
And that over thy face the loathsomeness shall creep,
And that as in a coffin thy limbs shall be bound,
And that light shall be withheld from thine eyes,
And that thy house and lands shall be impoverished and spoiled,
And that all nourishment shall taste to thy tongue as wormwood,
And that thou shalt be held alien from thy fellow-man,
And that these things shall be so until I release thee,
I spread this table and mark this stone
And spit upon it and conceal it,
And light these candles and apply these poisons,
And fix this curse upon thee
In the names of the Four Fires
Whose names are RIL, YUT, SAR, and LOD,
Who shall consume thee as they are consumed.

Remain watching by the candles until they are burnt out. Then these things may be taken away, but the stone must be buried near your house until the curse is withdrawn.

42. TO CONTROL A MALEFACTOR

Take his name
And mince it fine,
Weave from his vigor
A subtle figure,
Spell him down,
Across and around:

MALEFA
ALEFAC
LEFACT

EFACTO
FACTOR

He may not breathe
Without your leave.

43. A FIGURE FOR INFLUENCE OVER ANOTHER

If with fetters
You would tame
The angry foe,
Or bind with shame
The faithless friend,
Draw this figure
In red ink.

In the corners
That remain
Mark four letters
Of his name;
Burn the paper;
Say this charm:

Circle him round,
Cross him within,
Turn him about,
and cast him out.

44. DIVORCE INSURANCE SPELL

On the night of a full moon fill a large bowl with water. Light a red candle and burn some incense. Concentrate on seeing him and his wife together in the water. While continuing to think of them, dip your hand in the bowl so the images are separated. Repeat this every night until the moon wanes.

45. BLACK CANDLE SEPARATION SPELL

Take a sheet of paper and write your lover's name on one end and his wife's name on the other. Light a black candle and musk incense. Tear the paper in half and burn the half with the wife's name on it, chanting while you do so:

As this paper burns, so did their love,
As the paper dissolves, so mote it be.

46. SEPARATION POWDER

Want him to leave his wife? Buy some separation powder at your local botanica. Sprinkle it in his pockets and some in your rival's. This may really be the tricky part. But then, how much do you want him? He'll leave her soon after the powder has been sprinkled.

RUSSIAN MAGIC*

47. TO HURT AN ENEMY

The fire is also involved to punish, or as an ordeal, *e.g.*:—

*From C. G. Leland's *Gypsy Sorcery and Fortune Telling.*

"Fire, who punishest the evil-doer, who hatest falsehood, who scorchest the impure, thou destroyest offenders; thy flame devoureth the earth. Devour— if he says what is not true, if he thinks a lie, and if he acts deceitfully."

These are pronounced by the gypsy sorcerer facing the burning hearth. There is another in which fire is addressed as Jandra, and also invoked to punish an offender:—

"Jandra, bearer of thunderbolts, great Periani (compare *Parjana*, an epithet of Indra, Slavonic *Perun*), bearer of lightning, slay with thy thunderbolt and burn with thy celestial fire him who dares to violate his oath."

CHALDEAN MAGIC*

48. TO BE REVENGED UPON ONE THAT HAS DONE YOU HURT

Say RAIZINO seven times, to the points of the compass, when you are alone, after nightfall. Then take a blue wood pen, and write this square upon a dried, triangular leaf:

R A I Z I
I Z I A R
A Z B G D
B M M T M

When the leaf is complete, it must be burned in a lamp flame which has not been out for more than three hours at a time. And there must be no other person within three hundred paces of you when you work. It is best to do this in a place where no person visits, and always to carry with you a quantity of black cord, tied around your right arm.

49. THE KILLING OF MEN BY MAGIC

There is great evil in the killing by magic. It is not allowed by God or man, and surely there cannot be any doubt on this point. But it was done in times gone by, and this was the manner of their working:

A square with the number equal to seven times seven was made, and this was made in iron on a plate of lead, and then was hanged in a running river for the space of seven times seven days. When it was ready, it was brought by night back to the place where the experiment was to be made. Then there were needed: a

*From Idries Shah's *The Secret Lore of Magic*.

widow's tear, the three first stones from the river bank, and shoes which had not been used for a year. All these things were taken, and placed with the talisman in a box of wood which had been made without nails. This was then buried, and the place where it lay was to be known to no man. When it was required that the spell should work, the Worker made a picture of the things, and this he burned in a fire of white wood, and he said words over them. And these words were EOO EOO EOO MMOO ADADBASANA. And these words he said seven times seven times, and then the man died.

GREEK MAGIC*

50. TO OVERCOME ENEMIES OF EVERY KIND

Write this square, which follows, on white cloth with red or black colour. This is to be done at the New Moon. Carry the spell with you, and it is better sewn to the clothing in the region of the heart. When it is desired to overcome enemies, the word AIAKAN is to be spoken, with the head to the East; and then twice again, to the North and West. Here follows the square:

A I K N
P R M C
D H T R
M M P M

CHINESE MAGIC†

51. DEATH SPELL

A common form of the death spell as used in China may be quoted here as typical. Most houses and all villages have a tablet consecrated to the name of the local deity. Upon it is placed a piece of paper, containing the name of the person it is intended to kill, with an intimation that they 'are already dead'. The spirit will then think that the person has already died; and he will prepare for the soul's arrival in Heaven. Such will be the force of this belief among the spirits connected with receiving departed souls, that their concentration will attract the soul out of the body of the person named, and he will thus die.

Of course, if the doomed man were to know that his name had thus been

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*From Idries Shah's *The Secret Lore of Magic*.

†From Idries Shah's *Oriental Magic*.

placed before the spirit, in a number of cases he would expire from pure fear. This is an interesting parallel to sympathetic magic and the curse-mechanism throughout the world.

INDIAN MAGIC*

52. CHARMS AGAINST RIVALS

There are a very large number of these spells. They follow, in general, the established pattern of identifying the invocant with some supposedly supernatural power. After reciting the statement that he (or she) is thus super-endowed with magical force, the spirit is called upon to exercise its good offices in favour of the operator. Some charms involve the digging up of a plant with suitable incantations.This spell is used by a woman against a rival, to ensure that she does not get married.

> This woman's power, her good fortune, her advantages, have all come to me. She no longer has them. She will, like the mountains, sit in her parents' house (i.e., she will not be married).
>
> O Yama, great King, this woman will be for thee, and for none other. She will have to remain in the household of her mother, her father, or her brother!
>
> She will keep the house for none other than thee, King Yama; to thee I have presented her! She will remain with her family until she has no hair left!
>
> O woman, thy fortune is covered, concealed by me, as within a deep box. This is done in the names of Asita, and Kasyapa, and of Gaya. It shall remain hidden!

53. SPELL TO MAKE A WOMAN STERILE

In a society where plural marriages are not at all uncommon, the birth of a child to one wife inevitably places her in a stronger position than the childless women of the household. Consequently, loss of seniority or affecting causes many women to hope that they will be the only child-bearers among the wives.

If the husband has brought home another wife, her rivals in the harem will repeat this spell:

"O Gatavedas, prevent those who are on the way from being born! Thy womb (O woman) I have by these magic arts enchanted, and it is reversed, and will not produce offspring! Thou art sterile, this stone I take and it represents thy sterility!"

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*From Idries Shah's *Oriental Magic*.

VOODOO MAGIC*

54. WHEN YOU ARE SPURNED

If a girl is spurned and finds a lover will not seriously consider marrying her, she can easily get even with him. A bright red candle is nailed over his front door. This act is said to bring the wrath of evil loas down upon his head until he finally repents.

55. TO CROSS A PERSON

The "Doll in a Jug" is one of the oldest methods of Voodoo conjuration known today. And it is one of the easiest to perform satisfactorily. Take a cloth doll and stuff into a brown porcelain jug. Tightly cork and then bury it in any cemetery on the breast of a grave. Your enemy is said to die in nine days or less, or nine months or less. Death may be made to even come sooner if you also take a quart of ashes and bury them in the victim's backyard.

56. TO MAKE A MAN IMPOTENT

If a man has sexual relations with a woman and then treats her rather badly or breaks his word, she can very easily get even with him. According to ancient Voodoo practices, all she must do is keep the cloth used for cleansing both parties after their relations. This towel, washcloth, or rag is first tied in seven knots. It is then weighted down and dropped into a river. The man is said to lose his sexual virility until amends are made or until the girl forgives him and retrieves the cloth. Only she can break the spell by untying the seven knots. If the knotted wiping rag is lost, he will never again regain his ability to perform sexually.

SANTERÍA†

57. TO OVERCOME AN ENEMY

A common practice is to place some *pasote*, sulfur, a lizard's tongue, and a used article of the victim on a yard of black cloth. All the materials are wrapped in the cloth, which is buried in the cemetery at the stroke of midnight. It is customary to leave a few coins over the small grave.

58. TO OVERCOME AN ENEMY

Two cuts are made on a lime, one horizontally and the other vertically, ensuring that one does not cut the lime in four pieces. In the middle of the lime one places a piece of parchment paper with the victim's name written on it. The lime is then held closed with two long, steel pins, and placed in a new plain glass, together with some salt, vinegar, and ashes. The ashes and the salt are believed

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*From Robert W. Pelton's *The Complete Book of Voodoo.*

†From *Santería: African Magic in Latin America* by Migene González-Wippler.

to destroy the enemy's attempts to cause trouble, while the lime and the vinegar will sour his own affairs.

59. TO OVERCOME AN ENEMY

This spell requires the use of a piece of snake skin and some snake oil (*aceite de arrastrada*). The name of the enemy is written on a piece of parchment paper, which is then dipped in the snake oil. The paper is then sewn to the snake skin, which has been previously cut to fit inside of a shoe. The snake skin is placed inside the shoe so that one is always stepping on the enemy's name. The symbolic meaning of the spell is that in the same way a snake crawls on the ground, so will the victim crawl at one's feet, powerless and humiliated.

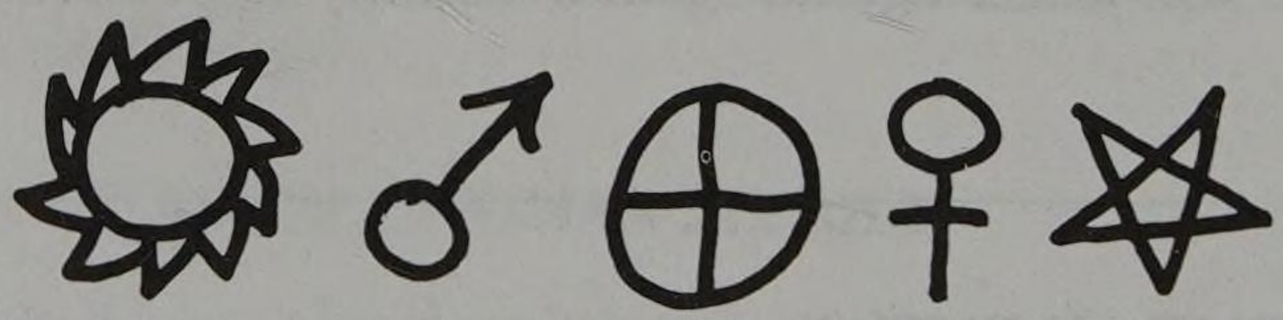
Spells for Health and Protection

TRADITIONAL WITCHCRAFT*

60. A FERTILITY CHARM

On an egg whose shell
Is brown or pink,
Sign these signs
In grass-green ink.

Sow on its surface
Seeds of grass,
Water them well
While nine weeks pass;



Bury it deep
In an earth-filled pot,
Let this stand
Where the sun is hot;

Gather the crop,
Bind it with thread,
Let it hang always
Above your bed.

61. FOR AN IMPROVED STATE OF HEALTH

Fold in a scrap
Of velvet cloth
These treasures six
To bring you health:

Leaves of tea,
Flowers of lavender,
Ginger and salt
And clove and camphor;

*From Valerie Worth's *The Crone Book of Words*.

Tie up the charm
With a scarlet thread,
Keep it beside
Your nightly bed;
Breathe it on waking
Every day—
You must be healed,
And healed must stay.

62. A HORSESHOE CHARM, FOR THE HEADACHE

This iron crescent,
Brown and old,
Is worth as much
As virgin gold;
Grasp both ends,
The center hold
Hard to your brow,
Heavy and cold;
Let this healing
Verse be told:

Good metal loosed
From horse's hoof,
Draw from my brain
These nails of pain:
Cast them away,
Rust them away,
Keep them away.

63. A MOON VOW, FOR THE LOSS OF WEIGHT

When the Moon shows cold and slender,
Stand beneath her starvèd light,
Wearing only white and silver—
Say, to whet her appetite,

I make my Vow to fast until
This crescent Moon shines round and full;
While she waxes let me wane:
I must lose, that she may gain.

While she grows, take silver wine,
Silver water, silver milk,
And bread like snow or linen fine,
And fish as clear as ice or silk—
But only these, and less of all
Than you would wish, to feed her well.

64. A POTION, FOR YOUTH PRESERVED

These four, one spoonful each, combine:
Juice of apples freshly pressed,
Cider aged past seven days,
Apple-vinegar, tart and brown,
Apple-brandy, clear and strong;
Add to these an ounce of honey,
One scant drop of wintergreen;
Stir them, warm them, mix them well,
And take the tonic every dawn,
Saying this to work the spell:

If I must pay
The Apple's price,
I shall be young
As well as wise,
Filling my cup
With honeyed days
And hours as green
As Eden's grass.

65. TO DEFEAT THE DEMON TOBACCO

Grasp the poison-breathing weed,
Give him fire for his greed,
Taste his sweet and cruel savor,
Smiling, praise his deadly favor;
Then when he suspects you least,
Quick deceive the subtle beast—
Break his back and crush to death
His fawning image on your hearth;
Say these words (and say them ever
When his downfall you would conjure:)

HERBA MALEFICA
ADURO
ADEDO
ADIMO

66. AGAINST AN EXCESS OF DRINK

Before those serpent alcohols
That tempt the tongue and soothe
the brain
Shall rise and wind their glittering coils
About your feverish fears again,
Treat them firmly, do not fail
Before their clear hypnotic eyes;
Confess their power, yet prevail
Before they learn to turn and tease:
Utter this charm, that wit and will
May stare them down and hold them
still:

Knowledge I have
While thou hast none,
I Can make songs
Beyond thy tongue;
All of thy offerings
First were mine:
I keep my spirit
And need not thine.

Then raise to your lips a glass of wine—
Spit in it, empty it down the drain.

67. TO BRING RAIN

Set upon rocks an iron pot,
Kindle beneath it a fire hot,
Fill it half with water new,
Then add these, to build the brew:
An unbound rope,
A bar of soap,
A drop of oil,
A pinch of soil,
A buckthorn sprig,
A maple twig,
A broken bag,
A tattered rag,
A spoonful of salt,
A rusted bolt.
When these break to a boiling froth,
Brandish a hammer over the broth,
Strike it thrice on the vessel's side,
Calling these words to the weathers
wide:

Hither, cloud,
And loose thy flood;
Wither drought,
Let rain come out!

Sprinkle the potion over the grass—
That which you ask shall come to pass.

68. TO STOP RAIN FROM FALLING

If the rain has beaten down
Seven days without the sun,
While an ever-blowing wind
Bends the flowers to the ground,
And trodden grasses turn to mud,
The sodden gardens to a flood,
You must go and stand alone
On a height of barren stone;
Take with you an empty sack,
Hold it open, then, and speak:

Water, rain,
And flooded sky,
Let the weeping
Earth be dry;
Wind be silent,
Black cloud, break—
Now into my sack
For Earth's sweet sake!
Let it billow, full and wide,
Close it up with air inside;
Tie it tight with purple, red,
Green and blue and yellow thread;
Bury it in a garden bed—
The sun shall bloom, the storm lie dead.

SANTERÍA*

69. TO DISPEL EVIL INFLUENCES

The Santeros recommended nine baths made with *pasote*, *anumú*, and *albahaca*. A white candle should be offered to Obatalá with each bath so that the orisha will clean away all evil vibrations.

70. TO DISPEL EVIL INFLUENCES

There is a *resguardo*, or good-luck talisman, made with some garlic, *yerbabuena*, and *perejil*. Some santeros recommend adding also a small piece of camphor, as evil spirits cannot resist the powerful smell of this substance. All the ingredients are placed in a small, homemade, white bag, which is then taken to seven churches and dipped into holy water. This bag is to be carried on one's person always to drive away negative influences.

71. TO DISPEL EVIL INFLUENCES

This traditional spell is worked out with the help of Saint Claire.

An egg is placed inside a new glass that has been filled with water. Saint Claire is invoked to bring about peace and harmony into one's life, and a white candle is lit in her honor. This simple ritual is repeated during nine days. At the end of this period, the water from the glass is thrown into the street and the egg is brought to a park where it is crashed on the ground. Saint Claire is invoked again and asked that in the same way the egg was broken, so will evil disappear from one's life.

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*From *Santería: African Magic in Latin America*, by Migene González-Wippler.

VOODOO MAGIC*

72. TO HEAL SOMEONE

Take a Voodoo doll and sprinkle liberally with Blessing Oil. Rub Special Perfume Oil 20 all over your hands and hold them over the doll's head, palms open, and repeat:

You are very ill—be healed!
You will recover—be healed!
Heal! Heal! Heal! Heal!

Now blend equal amounts of Rosemary Perfume Oil, Violet Perfume Oil, Voodoo Oil, and Damnation Powder. Mix thoroughly until you have a paste. Completely coat the doll with this mixture, from top to bottom, and repeat the words given above. After seven times, carefully wrap the coated doll in a piece of red satin material and hide it in an inconspicuous place. It must not be seen or touched by anyone.

Again coat the doll with the paste blend the very next morning as the sun rises. Repeat the above words seven times. Do this once more on the third or following day. Hide the doll for seven more days, and then take it out of its hiding place and burn it. After it is completely burned, take up the ashes and scatter them in the wind.

JEWISH MAGIC†

73. SEAL TO BRING COMFORT, PEACE, AND REPOSE TO A MAN OR WOMAN

"Write on parchment this seal; and he shall put it on the table and this is what thou shalt write (on the back): 'WATH NEPHER.' "

GYPSY MAGIC‡

74. FOR FEVER

Another cure against the fever is to go to a running stream and cast pieces of wood nine times backwards into the running water, repeating the rhymes:—

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*From Robert W. Pelton's *The Complete Book of Magic.*

†From the *8th, 9th, and 10th Books of Moses*, by Henry Gamache.

‡From C. G. Leland's *Gypsy Sorcery and Fortune Telling.*

Shilályi prejiá,	*Fever go away from me,*
Páñori me tut 'dáv!	*I give it, water, unto thee!*
Náñi me tut kámáv;	*Unto me thou are not dear,*
Andąkode prejiá,	*Therefore go away from here*
Odoy tut čučiden,	*To where they nursed thee,*
Odoy tut ferinen,	*Where they shelter thee,*
Odoy tut may kámen!	*Where they love thee,*
Mashurdalo sastyár!	*Mashurdalo*—help!

75. FOR FEVER

In the name of God and his Son and the Holy Ghost. Amen!
Seventy fair maids went up out of the ocean.
They met the Saint Paphnutius, who asked:
"Whence come ye, oh Maidens?"
They answered, "From the ocean-sea.
"We go into the world to break the bones of men.
"To give them the fever. (To make hot and cold)."

TRANSYLVANIAN MAGIC

76. AGAINST HEADACHE

Oh duk ándro m'ro shero	*Oh, pain in my head,*
The o dád miseçescro,	*The father of all evil,*
Adá dikhel ákáná,	*Look upon thee now!*
Man tu máy dostá, márdyás,	*Thou hast greatly pained me,*
Miro shero tu márdyás!	*Thou tormentest my head,*
Tu ná ač tu ándre me.	*Remain not in me!*
Já tu, já tu, já kere.	*Go thou, go thou, go home,*
Káy tu miseç čučides,	*Whence thou, Evil One, didst suck,*
Odoy, odoy sikoves!	*Thither, thither hasten!*
Ko jál pro m'ro ushályin,	*Who treads upon my shadow,*
Adáleske e duk hin!	*To him be the pain!*

RUSSIAN MAGIC*

77. SPELL FOR THE TOOTHACHE

Saint Peter sat on a stone and wept. Christ came to him and said, "Peter, why weepest thou?" Peter answered, "Lord, my teeth pain me." The Lord

*From C. G. Leland's *Gypsy Sorcery and Fortune Telling.*

thereupon ordered the worm in Peter's tooth to come out of it and never more go in again. Scarcely had the worm come out when the pain ceased. Then spoke Peter, "I pray you, O Lord, that when these words be written out and a man carries them he shall have no toothache." And the Lord answered, "Tis well, Peter; so may it be!"

78. AGAINST ILLNESS

"Great Fire, my defender and protector, son of the celestial fire, equal of the sun who cleanses the earth of foulness, deliver this man from the evil sickness that torments him night and day!"

INDIAN MAGIC*

79. SPELL TO PREVENT MISCARRIAGE

Just in a like manner as the Earth does produce created beings, so shall a child be successfully produced! Thy embryo, like that of the mountains, shall be guarded, and a child shall be born safely!

CHINESE MAGIC*

80. RAINMAKING

It is believed that rain can be caused to fall by burning an image of a deformed or otherwise pathetic person. The idea behind this is that heaven will feel pity, and will pour down water to relieve his plight.

81. ETERNAL LIFE

Like all other peoples, the Chinese have always been highly interested in the possibility of securing eternal life. Many believe that the following method will secure it, but that it does not always function satisfactorily:

A silver-coloured insect—the "silver-fish"—(*Lepisma saccharina*) is captured, and made to eat a piece of paper upon which the characters *Shen-Hsien* have been inscribed. This formula, signifying "immortal-spirited," will, it is thought, cause the creature's body to take on multicolour hues. Anyone eating the prepared silver-fish will then be protected from death for ever. The magicians recommending this process warn than it "may take months of experiment before a suitable fish be found, whose body will react correctly, and will display several colours."

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*Spells 79–81 are from Idries Shah's *Oriental Magic*.

Conclusion

IN THIS DISCUSSION OF WORLD MAGIC WE HAVE COME ACROSS OCCULT PRACtices that are markedly similar among cultures vastly differentiated in social development and customs. Thus we find strong parallels in the spells and rituals of the Chinese and the Jews, for example, and between the magical beliefs of such vastly dissimilar cultures as the Mexicans and Egyptians. Scholars have tried to explain this sharing of magical beliefs among different social and historical groups with theories of migrations and commercial trade. In other words, these magico-religious exchanges took place during the travels and barterings that must have taken place among these early peoples. It is of course more than probable that such exchanges did take place, but it is curious nevertheless that the strongest influence of these contacts between cultures should have been the magical beliefs and practices of the human races. This would seem to indicate that magic is an instinctive reaction of the human mind and a phenomenon natural to all members of the human race.

We spoke earlier of the various levels of the human unconscious and of the existence in man, theorized by modern psychology, of the collective unconscious, which is a state of awareness shared by all human beings. The collective unconscious has been compared to a vast ocean composed of all human minds. This makes it easier to understand the phenomena of telepathy and clairvoyance that sometimes occur in some individuals. Telepathic experiences can be explained as casual and unconscious contacts between two minds as they move through the collective unconscious of the race.

Magic works through the unconscious mind, and in cases where the aim is to affect another person the magical vehicle is the collective unconscious. This of course can also explain the similarities in magical practices among many different human societies.

The magic schools teach us that man is spirit clothed in flesh. Flesh is matter, and matter is conducive to excess and thus to evil. Yet man himself is not evil. His manifestation in matter is a test for the spirit, which must resist the urgings of the flesh in order to purify its essence, vindicating matter.

The word *matter*, derived from the Latin *mater*, which means mother, has deep mystical significance. We said earlier that in all magical and mystical systems the godhead is seen as a dual being composed of a female and a male aspect. The male aspect is the creative force, the giver of life, the positive, active principle. The female aspect is the mother, the receiving vessel, the womb of the universe, where the cosmos was gestated and nourished. She is also the negative, passive principle. She does not create life, for she is only the channel through which life is manifested. But as the male principle can manifest only through her, the fruit of their union is clothed in her essence, which in the

physical world is matter. She *is* matter. That is why she has been identified with the mother earth, with nature.

We have seen how the two central and most important magical schools of all times were those of the Egyptians and the Chaldeans or Babylonians. These two tremendous storehouses of esoteric knowledge were fused by the Jews, who compressed all the magical wisdom of the Egyptians and Chaldeans into the single most powerful system of magic in the world, the Jewish Kabbalah. The Kabbalah is in reality the true basis of magic as we know it, and its most essential key is the Tree of Life.

As we have seen, the Tree of Life is composed of a male (positive) column and a female (negative) column, both of which are balanced on a third, the result of their union. The first sphere on the female column of the Tree of Life is called Binah. This is the first manifestation of the female aspect of God, just before the world of matter came into being. The world of matter is symbolized in the Tree of Life by the last sphere at its bottom.

Binah is also called the Dark Mother, Aima, Ama, the sterile mother, sterile in the sense that she has not yet conceived. Her name is also Mara (Mary, Maria), the endless sea of chaos as yet unmanifested. Her planetary correspondence is Saturn, thus connecting her with the root of all evil, Satan, embodied in matter, the material world.

The Mother (Mater, Matter) is also the essence of all femininity, so she is also to be found in all women. A casual glimpse at this Kabbalistic teaching may result in the identification of the female aspect of God, as well as all human females, with evil or the devil. This, however, is not true. There is no evil in God, neither is there any good. God is beyond good and evil. God is simply cosmic duality, the positive and negative poles of electricity, night and day, sun and moon. Evil is a concept of man's imagination, an attempt to classify and understand the effects of all his excesses.

This digression was necessary to make clear the true essence of magic and what it means to man. We live in a world fraught with uncertainties and fears, a world drowning in a sea of evil doings. Crime and corruption are rampant in our societies and we are often victims of destructive and vitiated individuals. Before we can pass judgment on the transgressors of our carefully devised laws we would do well to understand the true essence of what we call evil, because it is far more important to eradicate the source of the evil he is expressing than to apprehend and punish an offender.

What we need is more understanding and a deeper identification with the needs and motivations of other members of the human race. No one is born evil. The rapist, the killer, the thief were once tender babies without any thought of malice or destructiveness in their minds. Evil grew in them through excess—excessive fear, excessive protection on the part of their mothers, excessive loneliness, excessive permissiveness, excessive aggression often promoted by rejection, and most especially excessive distrust.

Excess is always accompanied by a lack of something. Thus, excessive love is

often accompanied by lack of discipline, whereas excessive discipline is invariably accompanied by lack of love. It is no major secret that both love and discipline must be in harmony with each other for the human personality to be well rounded and balanced.

What the Kabbalah teaches is that balance is imperative in the world in order to purify matter and eradicate evil. It also teaches us that we are all small parts of one great whole. It teaches union among men because we are all one with the Absolute, which is God. There is only one race—the human race—and there is only one law, the cosmic law, which is love and justice.

All the schools of magic are one and the same deep within, which is why rituals and spells are so similar throughout the world. The central law of magic is that the powers of the gods, who are the aspects of the one God, can be tapped by man by means of various magical practices. These different methods can be seen simply as keys to the doors of the deep unconscious. The powers of the gods are both positive (white magic) and negative (black magic). Thus there are angels and there are demons in the realm of the gods. The forces are both negative and positive, because God is a dual force, with positive and negative aspects. The negative force is not evil, and the positive force is not good. The force is really one, and it is neutral. Man is the one who colors it black or white.

The spells and rituals discussed in this book are viable, meaning they work. The main ingredient in any magical undertaking is concentrated will and unshakable faith. This faith is not faith in the gods, because the gods are self-sufficient and do not need our faith to exist. The faith referred to is faith in ourselves and in the powers of the human mind. With will and faith any of the ceremonies described here can be used with positive results. Negative results would mean that neither the will nor the faith were strong enough.

We are experiencing at present an occult renaissance, which has been linked by some scholars of the occult with the coming of the Aquarian age, an event expected around the turn of the present century. We are now on the threshold of the age of Aquarius, which, as we saw when we discussed astrology, will bring a golden era of spiritual enlightenment and human brotherhood. As we get closer to Aquarius we will feel its mystical influence deeper within our souls. Already the interest in occultism is increasing. Our modern literature, art, and music are beginning to show signs of this pervasive influence. There is a renewed interest in spiritualism, yoga, witchcraft, demonology, alchemy, Tarot, astrology, the Kabbalah, and ceremonial magic. Extrasensory phenomena are being investigated by highly respected universities and research institutes. Both NASA and the Soviet Union are conducting careful research into these up-to-now-ignored areas of the human mind, and indications are that these studies will become more intensive in the future.

It does not require much logic and perception to recognize that magic would not have survived more than fifty thousand years, which is as far as we can trace the first magical beliefs of man, if it were not both a valid science and a viable art. Furthermore, magic is the only discipline that has been acknowledged

and accepted by all human cultures throughout human history, all of which makes it obvious that magic is a natural phenomenon common to the whole human race.

Faced with these undeniable truths, it is our responsibility now and our unavoidable task to break down the taboos that have kept the magical world in darkness for thousands of years. We must endeavor to learn more about this quality of the human unconscious that lifts it to the spheres of the gods. More than that, we must tear down the walls of prejudice and discrimination that have stigmatized magic, branding it as a false science and as the private domain of the ignorant and the blindly superstitious. In short, we must rescue our inheritance, the glorious edifice of mystical and spiritual knowledge that is the legacy of the magi. Having done this, and having accepted the majesty and inviolability of the cosmic laws, we can reach to the high spheres and become God.

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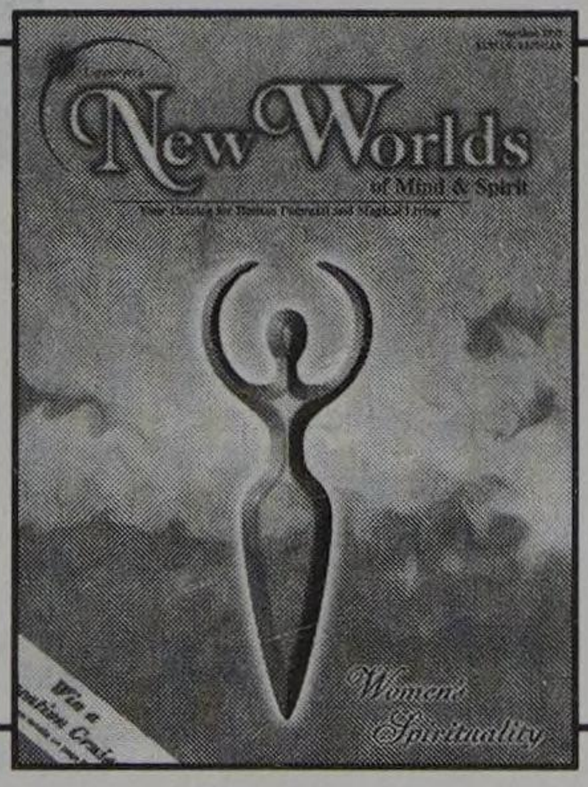

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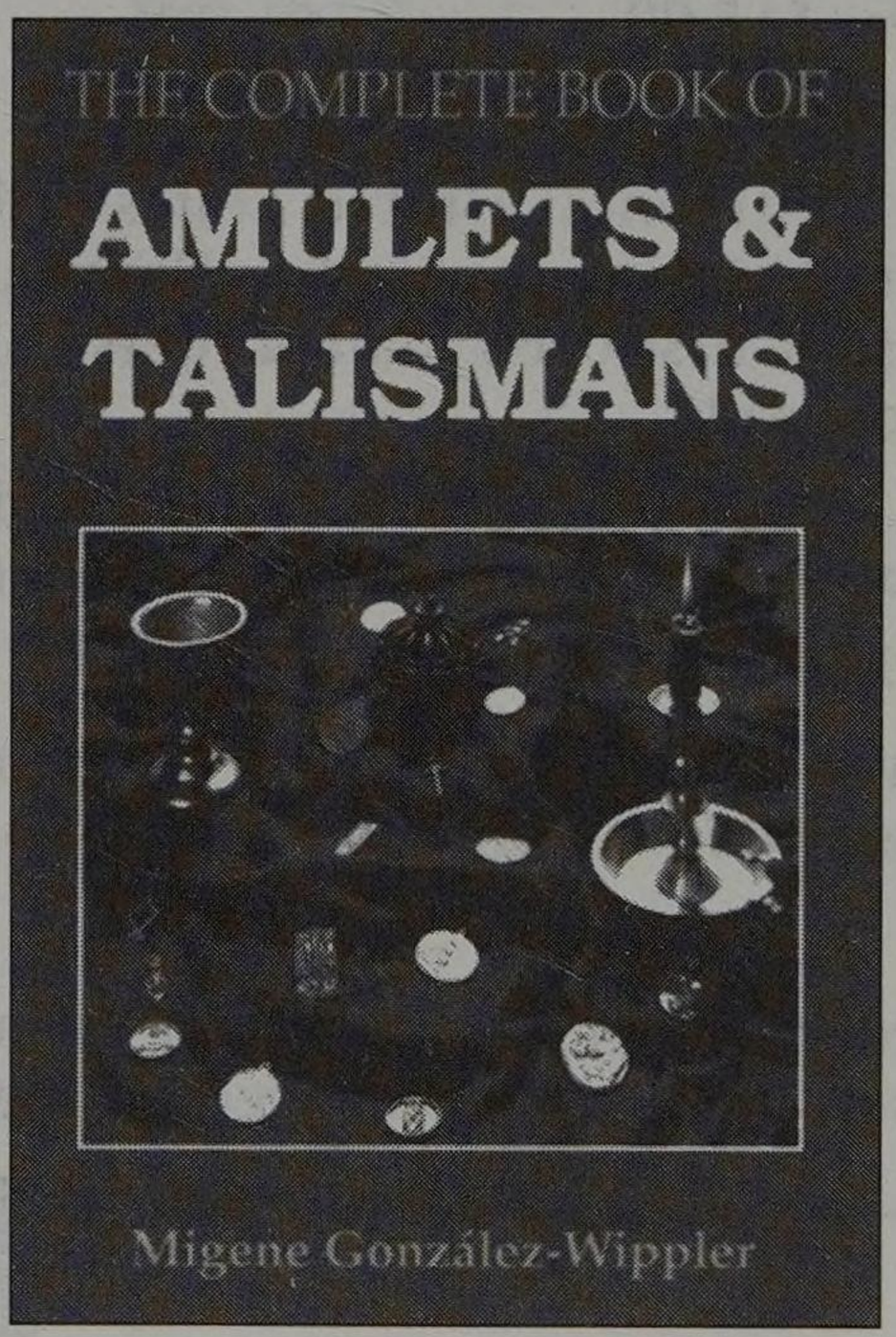

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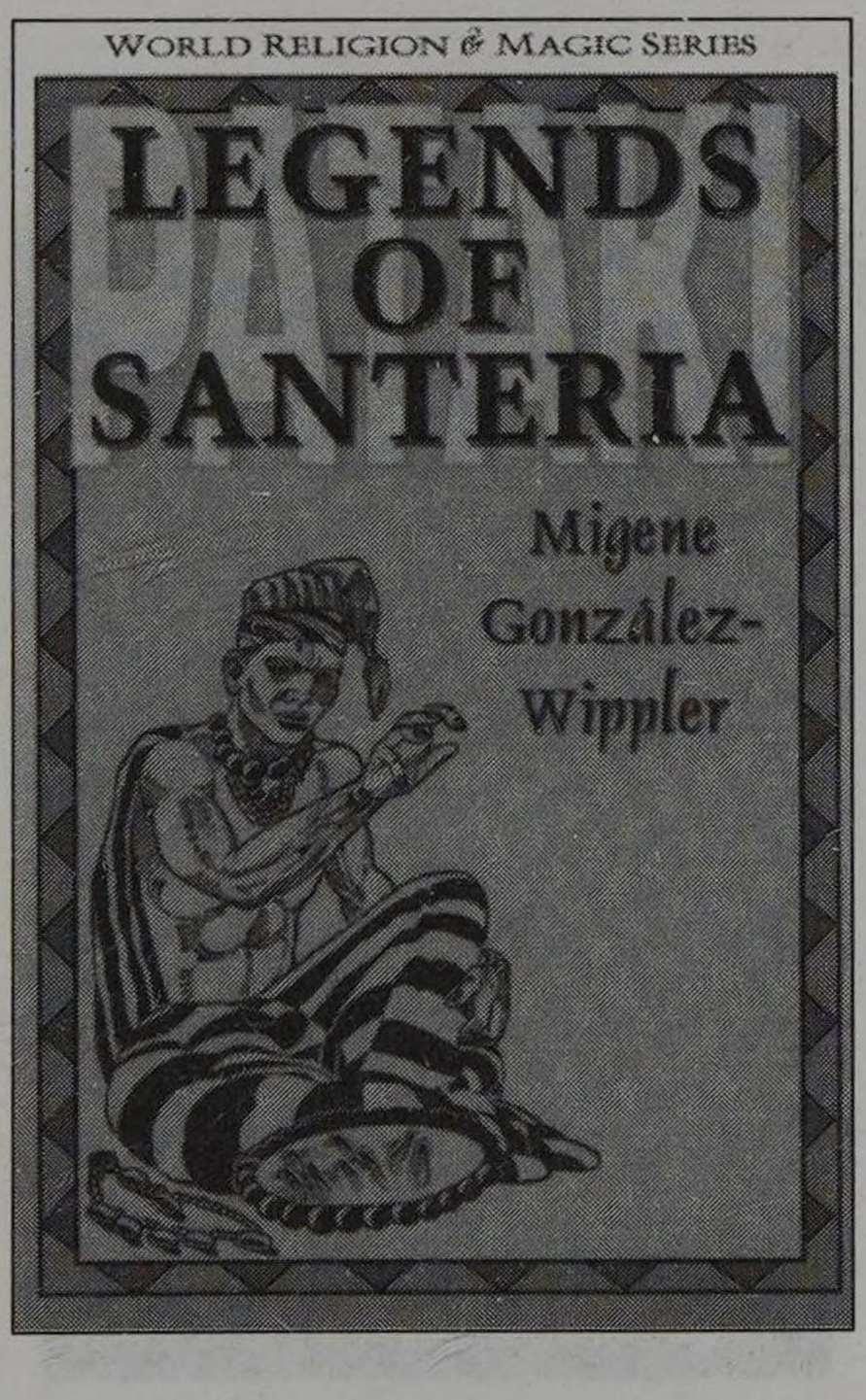

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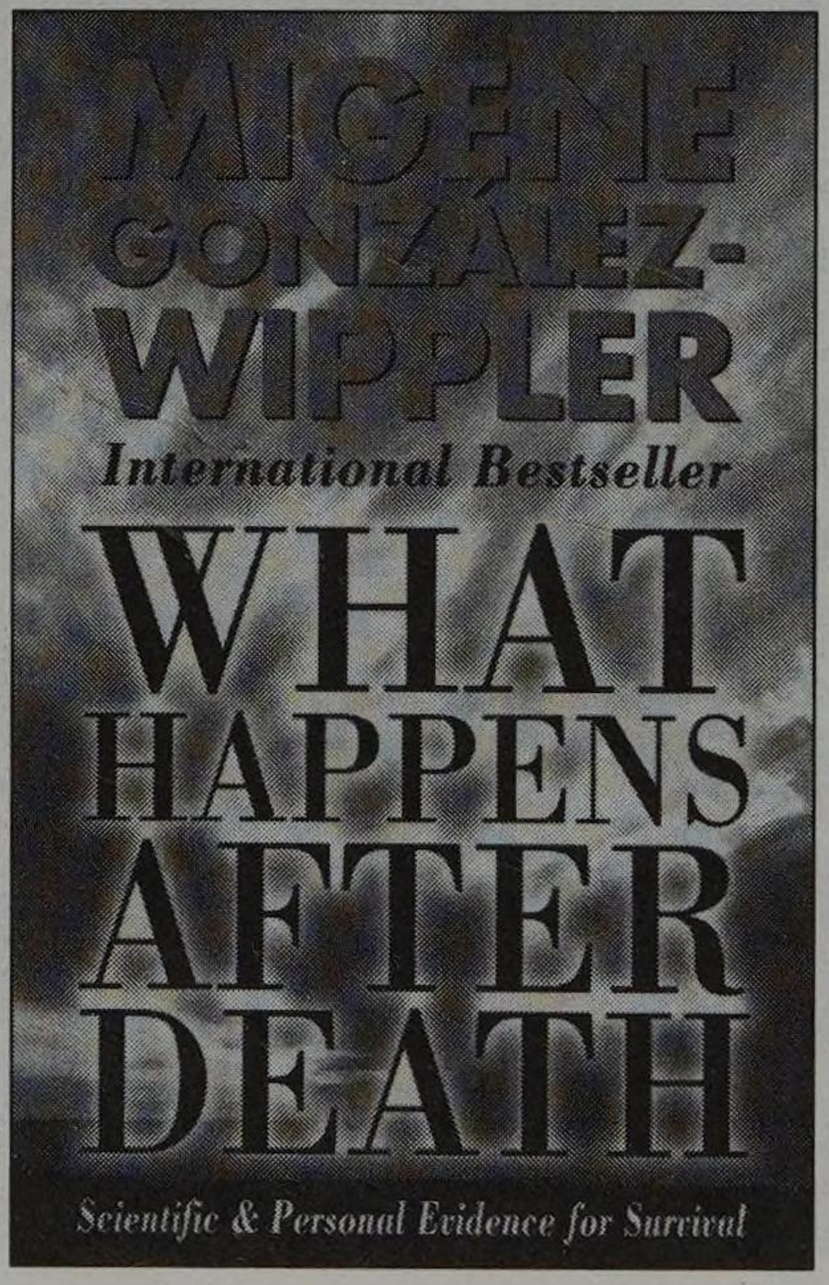

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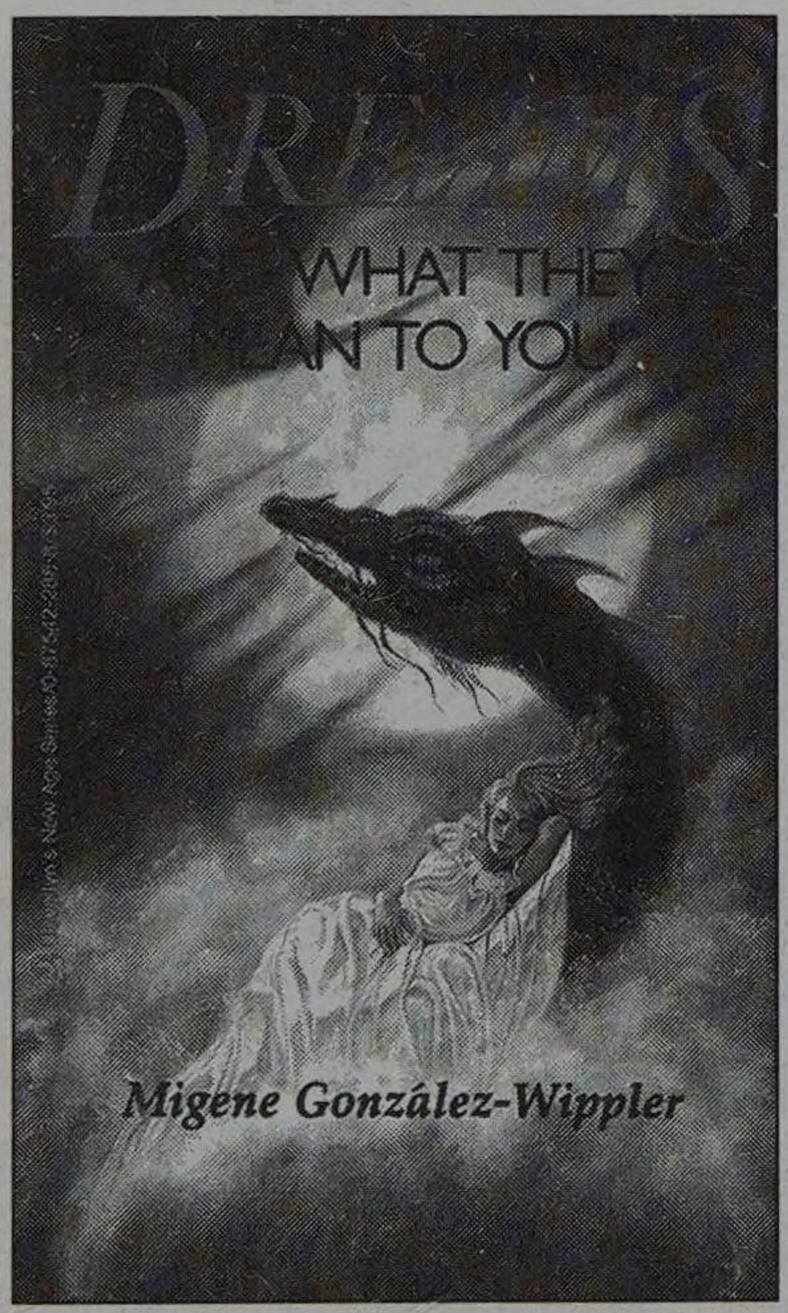

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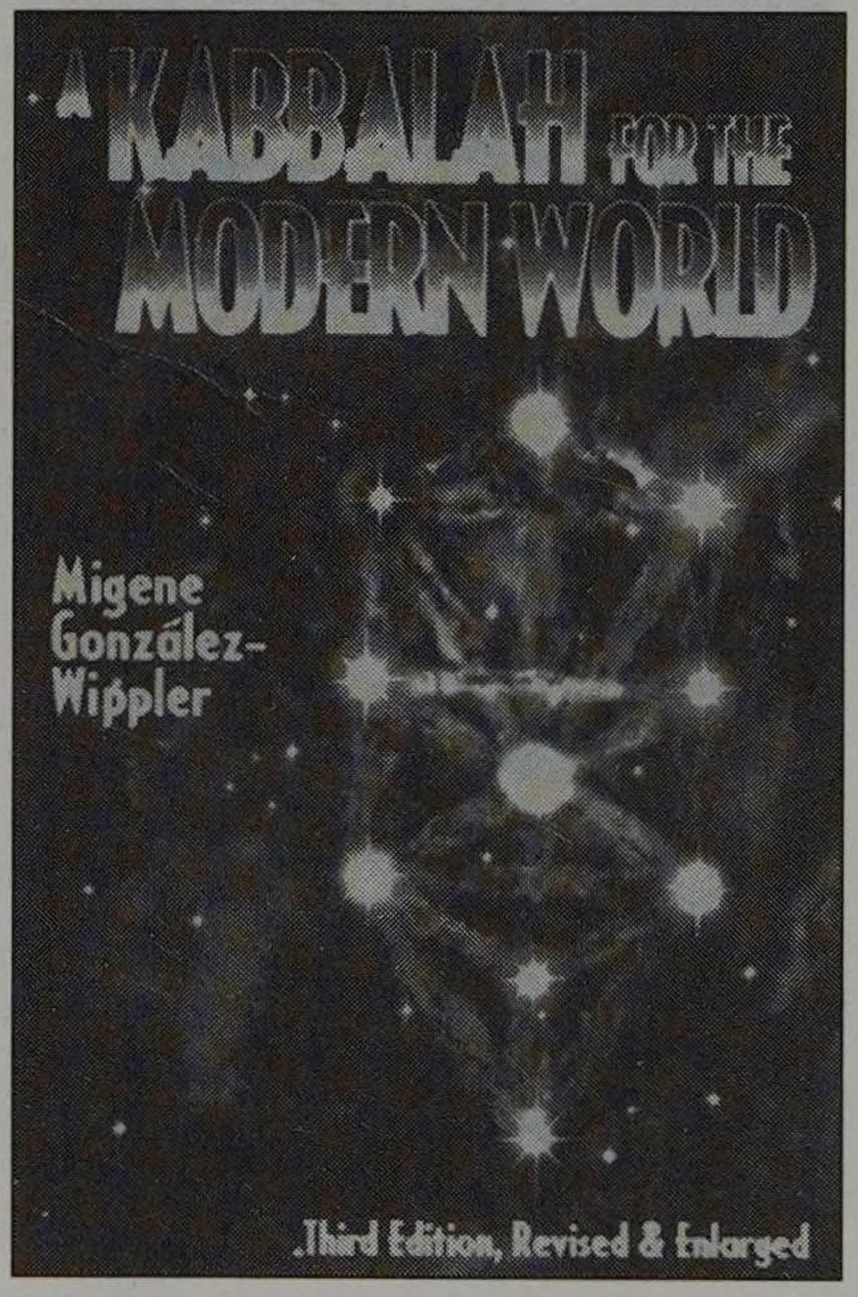

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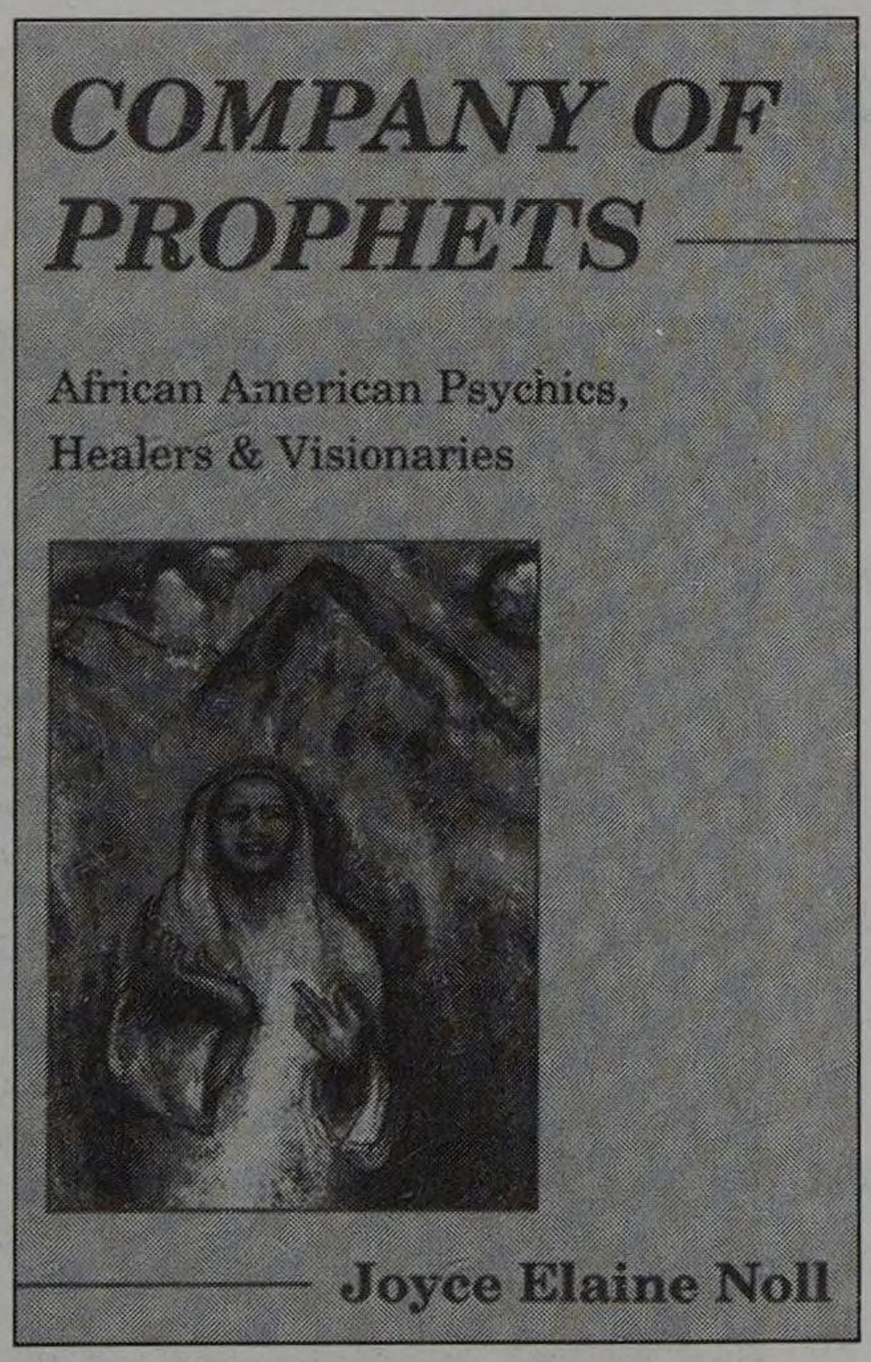

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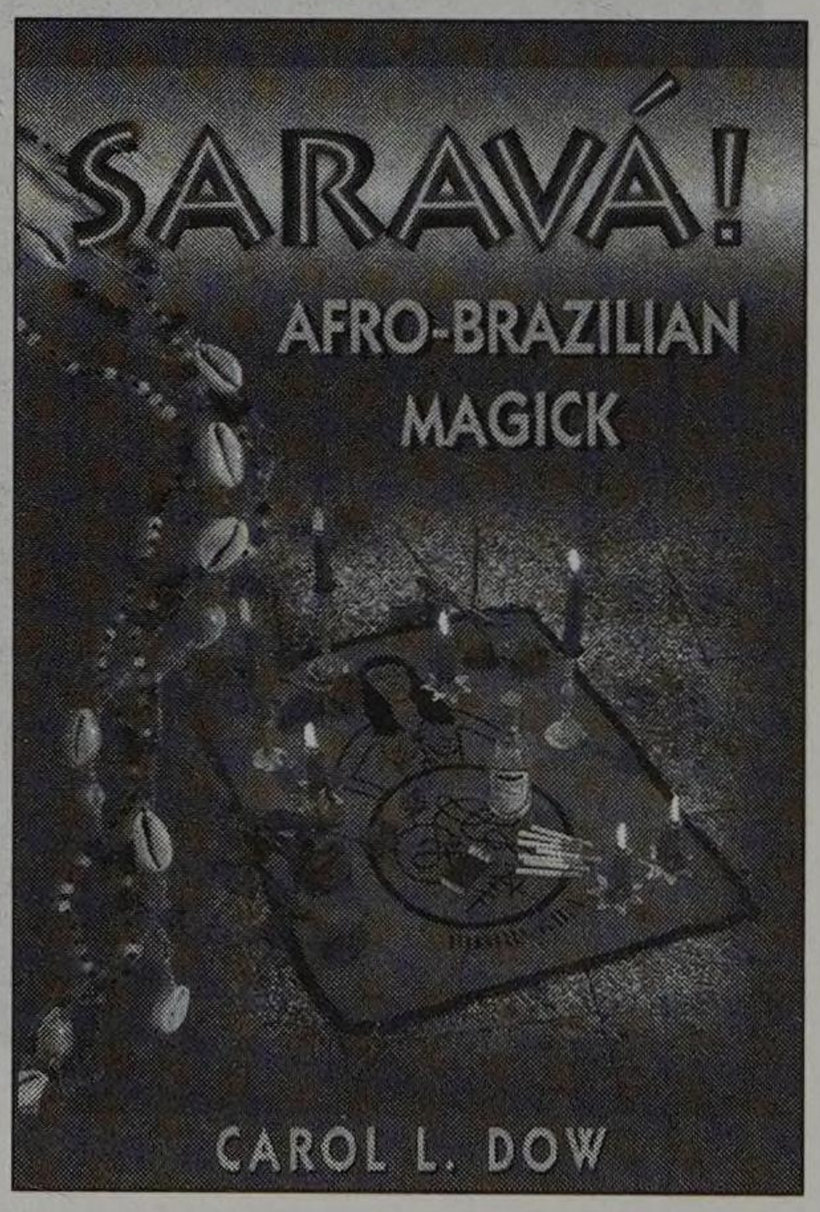

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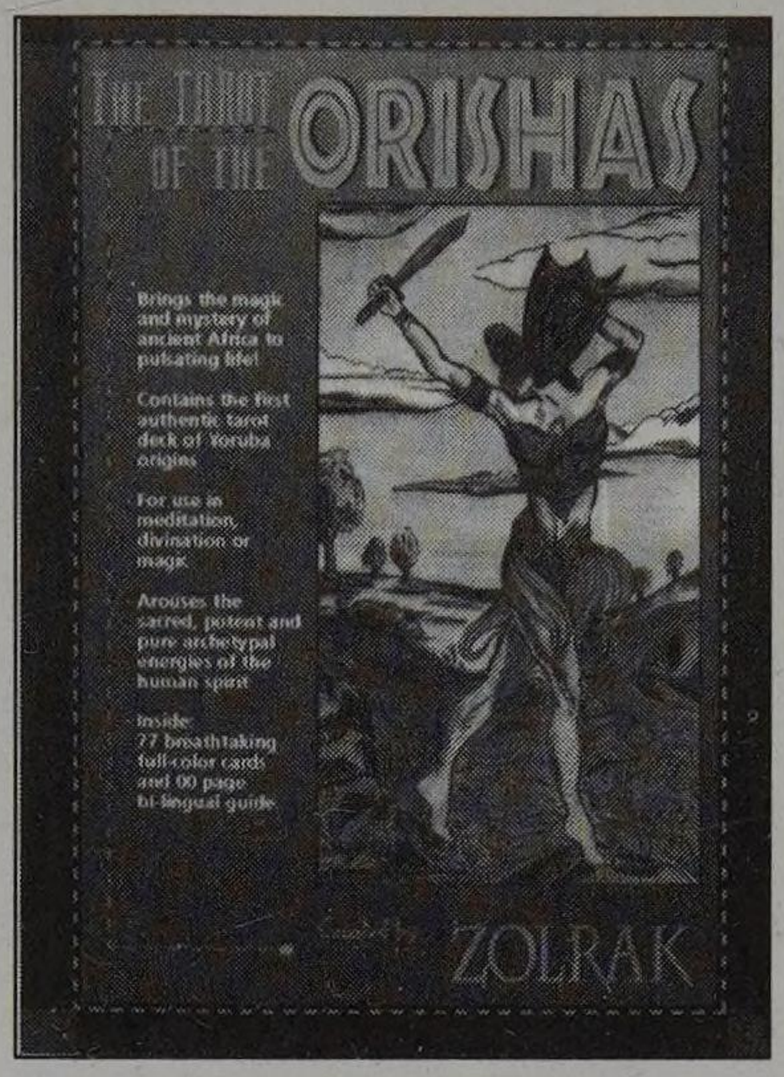

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